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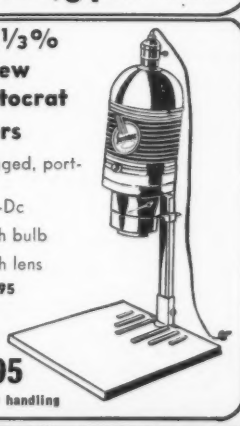

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JULY 1952

VOL. 16, NO. 7

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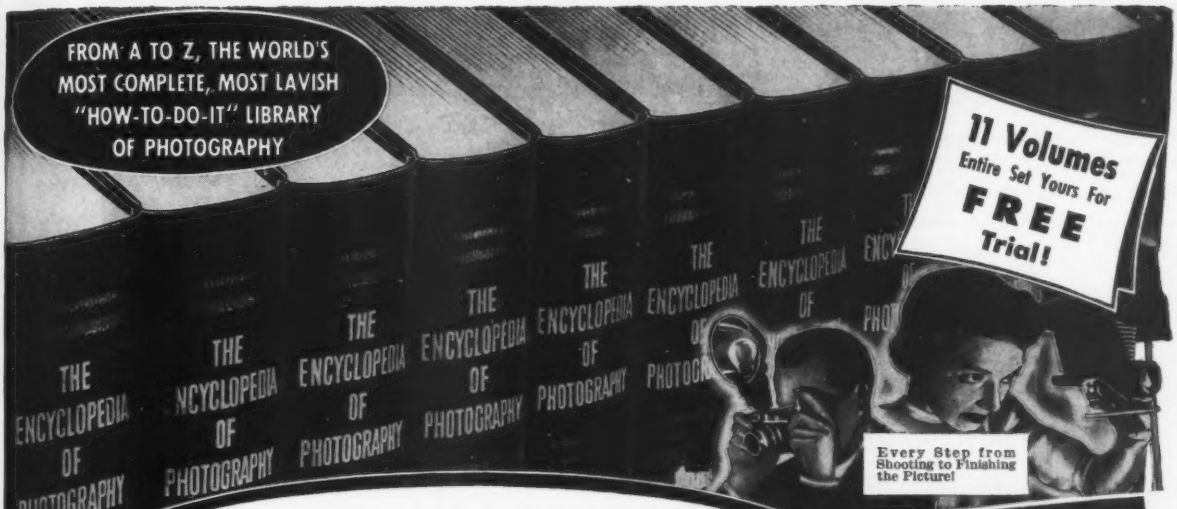

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Ciroflex E f3.5 ctd.	117.55	79.00	60.00
Ciroflex F f3.2 ctd.	155.90	109.00	85.00
Master Reflex f3.5 ctd. Primotar, synch.	185.00	134.00	100.00
Rolleicord II f3.5 Triotar		59.50	40.00
Rolleicord IIA f3.5 Triotar		69.50	50.00
Rolleicord II B f3.5 ctd. Xenar, case		99.50	80.00
Auto Rolleiflex f3.5 Tessar, case		149.00	110.00
Auto Rolleiflex II f3.5 ctd. Xenar, case		149.00	110.00
Auto Rolleiflex II B f3.5 ctd. Tessar flash, case		189.00	140.00
Auto Rolleiflex f3.5 II B ctd. Xenar flash, case		160.00	120.00
Auto Rolleiflex II B f2.8 ctd. Tessar flash, case		229.00	185.00
Auto Rolleiflex III f3.5 ctd. Tessar X-M case	285.00	199.00	165.00
Auto Rolleiflex III f3.5 ctd. Xenar X-M case	265.00	179.00	140.00
Ikoflex II A f3.5 ctd. Tessar, flash	176.00	119.00	90.00
Kodak Reflex I f3.5 ctd. flash, cc.		64.00	50.00
Kodak Reflex II f3.5 ctd. flash, cc.	161.00	99.50	65.00
Richoflex f3.5 ctd. flash	49.50	39.50	20.00
Primar Reflex f3.5 ctd. Tessar	285.00	190.00	120.00
Hasselblad f2.8 Ektar	535.00	392.00	300.00
Graflex 2¼x3¼ f4.5 ctd. Ektar (Series B)	129.50	69.50	40.00
Graflex Super D 3¼x4¼ f4.5 ctd. Ektar Auto Diaphragm FPA	246.75	144.50	100.00
Graflex Super D 4x5 f5.6 ctd. Ektar Auto Diaphragm FPA	267.25	159.50	110.00

ROLL FILM CAMERAS

	New	Used	Trade In
Kodak Tourist II f6.3 ctd.	46.25	39.50	20.00
Kodak Tourist II f4.5 ctd.	72.55	49.00	32.00
Kodak Tourist II f4.5 1/800th flash shutter	97.40	69.50	45.00
Medalist I f3.5 ctd.		89.50	65.00
Medalist II f3.5 ctd. flash	304.75	184.00	145.00
Super Ikonta A f3.5 ctd. Tessar flash	162.00	99.50	75.00
Super Ikonta B f2.8 ctd. Tessar Sync.	236.00	159.00	110.00
Super Ikonta B f2.8 Tessar		99.50	70.00
Super Ikonta BX f2.8 ctd. Tessar flash	281.00	189.50	130.00
Super Ikonta C f3.5 Tessar flash	186.00	115.00	90.00
Voigtl. Bessa I f4.5 ctd. Vaskar	59.50	36.50	25.00
Voigtl. Bessa I f3.5 ctd. Skopar flash	76.50	59.00	40.00
Voigtl. rfdr. Bessa II f3.5 ctd. Skopar flash	124.50	79.00	60.00
Voigtl. rfdr. Bessa II f3.5 ctd. Heliar flash	168.50	104.00	80.00
Polaroid Land Camera	89.75	64.50	50.00

PRESS CAMERAS

	New	Used	Trade In
Busch 2¼x3¼ f4.5 ctd. Woll. Kalart rfdr. flash	206.36	108.00	75.00
Busch 4x5 f4.7 ctd. Woll. Kalart rfdr. flash	229.14	124.00	90.00
Anniversary Graphic 2¼ x 3¼ f4.5 ctd. rfdr. 3, cfh, fpa		117.00	95.00
Anniversary Graphic 3¼ x 4¼ f4.5 ctd. rfdr., 3, cfh, fpa		139.00	100.00
Anniversary Graphic 4x5 f4.5 ctd. rfdr., flash, 3 cfh, fpa		149.00	110.00
Pacemaker Crown Graphic 2¼x3¼ f4.5 ctd. rfdr., flash, cfh	239.85	159.00	125.00
Pacemaker Crown Graphic 3¼ x 4¼ f4.7 ctd. rfdr., flash, cfh	232.80	159.00	120.00
Pacemaker Crown Graphic 4x5 f4.7 ctd., rfdr., flash, cfh	238.60	179.00	130.00
Pacemaker Speed Graphics equipped as above 2¼x3¼	279.50	184.00	140.00
3¼x4¼	264.45	199.00	140.00
4x5	292.65	204.00	150.00
Century Graphic 2¼x3¼ f4.5 ctd.	108.00	69.50	55.00
Kalart 3¼x4¼ f4.7 ctd. Raptar	285.00	189.00	125.00
Burke & James Press 4x5 f4.5 ctd., rfdr., flash	149.95	109.00	70.00
Graphic View II 4x5 Ektalite & cc	148.50	97.50	60.00
Linhof Super Technika f4.7 Xenar, rfdr.	364.75	214.00	160.00

8 mm CAMERAS

	New	Used	Trade In
Revere 50, f2.8	49.50		24.00
Revere Ranger, f2.5	74.50	44.50	32.00
Revere 88, f2.5	72.50	44.50	32.00
Revere c40 Mag. f2.5	99.50	59.50	45.00
Revere c44 Mag. Turret f2.8	129.50	74.50	60.00
Keystone K 36 f2.8	58.50	36.00	30.00
Keystone K 22 f2.5 ctd.	73.00	39.50	25.00
Keystone Olympic f2.3	78.00	44.50	34.00
Keystone K 40 Mag f2.5	107.75	64.00	50.00
De Jur Citation, f2.5 ctd.	77.50	46.50	35.00
De Jur Mag. Embassy, f2.5	106.95	64.00	50.00
De Jur Mag. Embassy Turret f1.9 ctd.	143.95	87.50	65.00
De Jur Mag. Fadematic Turret, f2.5 ctd.	157.50	89.00	65.00
Ampro Magazine f2.5 ctd.	143.50	87.50	60.00
Ampro Magazine Turret f1.9 ctd.	173.50	104.00	75.00
Kodak Brownie f2.7 ctd.	43.30	29.50	22.00
Kodak Reliant f2.7 ctd.	82.30	49.50	38.00
Kodak Magazine f1.9 ctd.	150.95	98.00	80.00
B. & H. Companion f2.5	79.95	49.95	40.00
B. & H. Sportster, f2.5	89.95	56.00	44.00
B. & H. Tri lens # f1.9	159.95	94.00	70.00
B. & H. Auto 8 Mag f2.5	134.95	85.00	70.00
B. & H. Auto 8 Mag Turret f1.9 ctd.	199.95	134.00	100.00
Bolex L 8 f2.8	97.00	52.00	42.00
Bolex H 8 Leader, f1.9 ctd. Lytar	291.50	194.00	145.00
Bolex H8 De Luxe f1.9 ctd. Lytar	364.75	239.00	180.00

16 mm CAMERAS

	New	Used	Trade In
Kodak Royal, Mag f1.9 ctd.	176.25	122.00	90.00
Kodak Magazine f1.9		88.00	60.00
Kodak Cine Special II f1.9	956.20	595.00	450.00
Revere Mag f2.5 ctd.	157.50	94.00	75.00
Revere Mag Turret f1.9	212.50	139.00	95.00
Cinkoe f2.5	71.35	39.00	25.00
Keystone A 7, f3.5	76.00	44.00	30.00
Keystone A 9, f2.5	89.50	55.00	35.00
Keystone A 12, f1.9	151.00	94.00	70.00
Keystone Mag., K50 f2.5	127.00	74.00	60.00
Keystone Mag Turret, K55 f1.9	176.50	112.00	85.00
Bolex H-16 Leader f1.9 ctd. Lytar	299.50	199.50	150.00
Bolex H-16 De Luxe f1.9 ctd. Lytar	372.75	245.00	190.00
B. & H. Autoload f2.5	189.95	109.00	85.00
B. & H. Autoload 200, f1.9	214.95	142.00	110.00
B. & H. Automaster Turret f1.9	274.95	139.00	110.00
B. & H. Automaster Turret 200, f1.9	259.95	189.00	130.00
B. & H. 70D Turret f1.9		134.00	90.00
B. & H. 70DA Turret f1.9 ctd.		188.00	135.00
B. & H. 70DL Turret f1.9 ctd.	369.95	269.00	200.00
Pathe Super 16 Turret	395.00	289.00	210.00
Auricon Cine Voice	695.00	525.00	435.00

8mm & 16mm PROJECTORS

	New	Used	Trade In
Revere 85 DL cc	124.50	67.50	50.00
Revere 90 cc	159.50	89.50	70.00
Keystone R8 500 watt	89.75	59.00	40.00
Keystone K68 750 watt	114.50	63.00	50.00
Keystone K109 750 watt	159.50	99.00	80.00
De Jur 750	149.50	88.00	65.00
De Jur 1000	177.50	109.00	85.00
B. & H. Regent	169.95	109.00	85.00
Ampro Futurist	185.00	104.00	80.00
Bolex M-8 500	176.50	99.50	75.00
Bolex G 8-16	353.00	245.00	185.00
Keystone A82 750 watt	119.50	79.50	60.00
Keystone K160 750 watt	139.50	89.50	70.00
Keystone K161 750 watt	159.50	99.00	80.00
Revere 750W	160.00	99.00	80.00
B. & H. Diplomat	281.95	169.00	130.00
Revere Sound Proj.	325.00	209.00	150.00

SLIDE PROJECTORS

	New	Used	Trade In
Argus PB 100W	29.95	19.75	13.00
Argus PB 150W	33.95	19.50	14.00
Argus PB 200W	36.95	23.95	18.00
Argus PB 200W Blower	49.50	33.00	24.00
Golde VuManumatic 300W Blower	60.98	37.50	30.00
Golde Reflex 300W Blower	86.50	54.50	40.00
Golde Master 500W	79.68	49.50	30.00
TDC A1 150W	34.75	23.50	15.00
TDC A2 200W	38.75	24.95	17.00
TDC A3 200W Blower Cooled	46.75	29.50	20.00
TDC RN 150W	56.50	37.50	24.00
TDC Mainliner	58.50	38.50	25.00
TDC Stereo 2-500W Lamps	175.00	115.00	80.00
SVE Skyline 200W	41.95	25.50	18.00
SVE Skyline 300W Blower	52.45	32.00	22.00
SVE Instructor 300W	89.50	59.00	40.00
Kodaslide #1	29.50	19.50	13.00
Kodaslide #2	49.50	32.00	22.00
Kodaslide Merit	24.50	16.50	10.00
Kodaslide Table Viewer 4X	47.50	28.00	20.00
LaBelle #500 Watt	95.00	59.00	43.00

LEICA ACCESSORIES FOR LEICA

	New	Used	Trade In
Leica Manual	5.00		
Leitz Imarect Finder	42.00	32.00	22.00
Nooky Attachment	39.00	29.00	20.00
Leica Fishburn III F	24.00		12.00
Leitz Mirror Reflex Housing	150.00	119.00	75.00
28mm f6.3 w.a. Hektor	108.80	79.00	55.00
135mm f3.5 ctd. Elmar		61.50	40.00
35mm f3.5 ctd. Summaron	122.40	76.00	65.00
35mm f2.8 ctd. Biogan		119.00	80.00
50mm f3.5 ctd. Elmar	81.60	49.50	35.00
50mm f2 ctd. Summitar	187.00	109.00	80.00
50mm f1.5 ctd. Summarit	272.00	169.00	130.00
85mm f1.5 ctd. Summarex	459.00	339.00	260.00
90mm f4 ctd. Elmar		69.50	45.00
90mm f4 ctd. Elmar Chrome	132.60	79.50	65.00
135mm f4.5 ctd. Elmar		99.50	75.00
135mm f4.5 ctd. Hektor Chrome	165.00	129.50	90.00

POPULAR TAPE RECORDERS ENJOYABLE AND PROFITABLE

For Interviews, Conferences, Classrooms, Home Movies

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REVERE TAPE RECORDER

- Complete with Mike
- Two Reels, 1 tape
- Handsome Carrying Case

COMPLETE $109.50 USED

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1190 AVENUE OF AMERICAS, N. Y.

BET. 46th and 47th St.

LEADING PHOTOGRAPHIC EXCHANGE

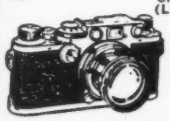
REG. 106.69
SAVE 26.74
NEW ARGUS C3 OUTFIT

		Reg.	Special
W/f3.5 ctd. lens, flash-gun, case		69.50	69.50
New tele-photo lens		22.50	5.50
Sunshade, 3 filters		10.55	3.00
6 rolls film		4.14	1.95
		106.69	79.95

BRAND NEW SPECIAL
$79.95

LATE MODEL LEICAS!

Leica IIIC w/Ctd. F2 Summitar Lens, Lens-cap.
SPECIAL (Like New) **$199.50**



(New, $362.30)
Carrying Case.....$9.00
New Low Price! New Jen Captor II Flashgun for Leica IIIC. Reg. $35.95.
SPECIAL $19.95

Trade your Leica IIIC Camera—For the latest model Leica IIIF! Built-in flash at all speeds for all flash bulbs. We will exchange your IIIC body for a BRAND NEW LEICA IIIF body plus.....ONLY **$94.50**

New Leitz Flashgun ....$24.00 New Leitz Meter $24.00

Latest Pacemaker Crown Graphic 4x5!

Graflok Back, Ektalite Field Lens, 135MM ctd F4.7 Schneider Xenar Lens in full synchro (M-X) compur shutter, Kalart Rfdr, Heiland Flashgun.
All Brand New Completely installed.....Only **$189.50**
Pacemaker 4x5 Speed Graphic Outfit, Equipped as Above..... $214.95

Reg. $102.40
SAVE $23.45
COMPLETE BOLSEY B2 OUTFIT!!
F3.2 Ctd. $73.50
E. R. Case, Flashgun, Sunshade & 3 Filters.
YOUR COST **$78.95**

BRAND NEW

Bolsey C Reflex Camera, f3.2 ctd. Outfit with accessories as above.....reg. 121.90
SPECIAL $108.45

Largest Selection in U. S. A.!

Leica Fans! Contax Fans! World-Famous NIKKOR Lenses!

	NEW	Like New
50mm Nikkor f1.4 ctd.	$198.00	$139.00
50mm Nikkor f2 ctd....	107.00	79.50
35mm Nikkor f3.5 ctd. W.A.	89.50	62.50
135mm Nikkor f3.5 ctd.	145.00	99.50

Trade in your present Leica or Contax Lenses. Consult trade-in column in this ad for your allowance.

KODAK AUTOMATIC Retina IIA CAMERA

- Built in Synchro (M-X)
- Compur Rapid Shutter
- Cpld. Rfdr.
- Automatic Shutter Cocking Device
- F2 Ctd. Schneider Xenon lens

ONLY $124.50

Carrying case $9.00

NEW ITEMS JUST ARRIVED!!

New Bolex Pan Cinor 20mm to 60mm variable focal length lens for 16mm Cameras, f2.8 ctd. standard C mount **449.50**

NOW! STEREO MOVIES . . .
New Bolex Stereo system of Camera Stereo lens and Projector Stereo lens, adapter for all American Projectors, Screen & Polarized Spectacles **397.50**

New 2½x2¼x3¼ Linhof Super Technika Three lens Press Outfit Complete!
Includes: 105mm f3.5 Schneider Xenar ctd lens, 65mm f6.8 Schneider W.A. Angalon ctd, 180mm f5. Tele-Xenar ctd lens, all in full-synchro MX compur rapid shutter! Revolving back, swing & tilt, front & back Multi-focus range & viewfinder. Built in distance indicator automatically adjusts for each lens..... **575.00**

New Bell & Howell Filmosound 202 magnetic-optical sound projector..... **699.00**

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Sensational New 1952
SHAW-LITE STROBE PRODUCTS!

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- Automatically synchronized to fit all cameras
- Zero delay to 20 mill delay
- 60 Watt second output, equiv. to #5 bulb
- 1/1000 sec flash duration
- Instantaneous flashing
- complete with battery case & 5½ inch reflector

Model 444 AC unit Complete **39.95** Model 400 Portable Unit less batteries **39.95**
2-2 cell 225 volt National Carbon battery circuit (for Shaw-Lite Portable).....15.95

TWO NEW 120 WATT SECOND UNITS FOR THE PROFESSIONAL AND ADVANCED AMATEUR.

Model 600 AC Unit Complete **64.95** Model 600 Portable Unit less batteries **64.95**
Connecting cord for synchro shutters.....1.95
Connecting cord for non-synchro shutters..4.95

TDC "MAINLINER" SLIDE PROJ.

L.N. 2x2, 300W, Blower cooled
YOUR COST $37.95
L.N. TDC Model "RP" Slide Proj. 2¼ sq. blower cooled....$49.50

Save Over 40%
THE MATCHLESS CONTAX S CAMERA!

Direct view focusing, flash & Strobe synch. Zeiss Biotar f2 T ctd. delayed action. Reg. $460.00

Contax S f2 Biotar..... **$209.00**
With Preset Diaphragm.... **$239.00**
Carrying Case 12.50

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It's expensive to guess! Enjoy perfect negatives and save on film (no waste) . . .
BRAND NEW . . . Latest

	Reg.	Special
Weston Master II	$27.63	$21.95
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GE PRI	29.25	21.95
Chronos Featherweight	22.50	16.95
Weston Cadet	18.28	14.49
GE Mascot	15.75	11.95
Norwood	32.50	26.95
DeJur	24.50	19.50

Store Display Models. Guaranteed Perfect

STEREO REALIST USED OUTFIT!

Reg. $203.50
SAVE $64.00
YOUR COST **$139.50** Complete

- Case, Flashgun and Stereo Viewer.

CIROFLEX D OUTFIT!

2¼x2¼ Reflex ctd.
f3.5 flash synchro shutter
- flashgun
- adapter ring, sun-shade
- 3 filters

New $121.00 **$77.50** Complete (used)

FREE!

100 ft. 35mm PX or XX Film PLUS 10 empty cartridges with purchase of our 35mm
DAYLIGHT FILM LOADER

Loader Alone	$7.95
100 ft. film (PX or XX)	3.50
10 Cartridges	1.00
	reg. 12.45

MINIFILM'S PRICE **$7.95** complete
include 50c postage

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Guaranteed Fresh 35mm Ansco Color Reloads
$1.24 each 4 for **$4.69**
20 Exp. Daylight or Tungsten
Processing (as slides) .75 per roll
25 feet Bulk Ansco 35mm Color..... 7.50
100 feet Bulk Ansco 35mm Color.....26.95

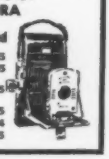
MOVIE BUY OF THE MONTH COMPLETE REVERE OUTFIT!!

Reg. 200.95
L.B.N. 8mm Revere Model 88 Camera with fine f2.5 ctd lens PLUS L.B.N. 8mm Revere Model 85 Projector, 500 W

COMPLETE OUTFIT SPECIAL ONLY **$99.50** used

"The World's Most Exciting Camera"
Enjoy Picture-In-A-Minute Photography!
L.N. POLAROID LAND CAMERA
reg. 89.75 SPECIAL **$64.50** used

New Polaroid Camera Case	$14.95
New Polaroid flash gun	11.95
New Polaroid Capacitor flash-gun	18.95
New Polaroid GE Exposure meter	15.75
New Polaroid filter kit	6.84
Polaroid Land Film....8 exp.	1.75



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1190 AVENUE OF AMERICAS, N. Y. C., BET. 46th and 47th St.

Please rush me the following equipment.....
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HERE'S HOW YOU CAN BEAT TODAY'S MOST WIDELY PUBLICIZED! FILM BARGAINS!

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GUARANTEED QUALITY FILM—Postage Prepaid

You get tremendous savings—and FINER QUALITY—when you buy direct from GARTEL—the well-known film wholesaler! Every one of these offers is on dependable, quality film with your money back if not fully satisfied. And remember these low, low prices INCLUDE POSTAGE, ANYWHERE IN U.S.A.

CAN YOU BEAT IT?

16 MM KODACHROME $5.45
(Daylight and Tungsten) Standard 100 ft. Rolls From U. S. Govt. refrigerated Whse. Fully Guaranteed! FREE E-K Processing.
3 for $15.45 Postpaid

BUY BELOW WHOLESALE

ORIGINAL DUPONT PACK 100 FT. ROLLS SUPERIOR NO. 3—OR **ORIGINAL E-K PACK** 100 FT. ROLLS SUPER XX
YOUR CHOICE $3.25 POSTPAID
Any 10 Rolls $30 Postpaid
Quality Guaranteed! Order Now, JULY '52 SAFETY

LOAD YOUR OWN FILM—& SAVE!

Fortunate U. S. Govt. Surplus purchase makes possible this sensational offer which gives you sparkling clear movies for only "pennies per scene."
16 MM ANSCO REVERSAL—
Tested and fully guaranteed by us. (Processing not included at this low price.)
6 50' Rolls (300 Ft.) ONLY $2.95 Postpaid

"DEPENDABLE DATING

FULLY EQUAL TO FACTORY PACK"

35 MM KODACHROME
20 EXP—Daylight Type—Each roll dated and guaranteed for your protection. U. S. Govt. Refrigerated Warehouse. E-K Processing included.
$1.95 3 for $5.50 POSTPAID

ANSCO COLOR RELOADS
Type 235—20 Exp. Daylight April 1953
PLUS X—20 EXP. Feb. 1953
$1.25 3 FOR $1.10 POSTPAID

BULK FILM BARGAIN

FRESH SAFETY FILM 50 ft. 100 ft.
EASTMAN PLUS X OR XX $1.75 $3.25
From 1953 dated factory rolls.
BUY BULK! SAVE FED. TAX! POSTPAID

GARTEL PHOTO SUPPLY COMPANY
11 Broadway, New York 4, N. Y.
REMEMBER—GARTEL PAYS THE POSTAGE!

the last word

Gold Plated Dancer

Sirs:

Can you tell me where Weegee photographed the girl who appears on page 64 of your November issue? I would like to get some more pictures of this exceedingly lovely dancer.

Roy King, Jr.

Weegee's Answer

Sirs:

A movie company (Hollywood) sent me on a tour of the country gathering material for one of their pictures. The safari took me seven weeks . . . my job being to photograph Skid Rows, Dancers, or anything that struck my fancy. This picture of the Gold Plated Dancer was made in Denver. I wasn't polite & never knocked before going into the dressing room. The Dancer was resting and taking a highball before the next show. Just as I snapped the shutter, the guy in the background covered up . . . he must have been bashful which is more than I can say for the Dancer or myself.

Hollywood Weegee

Subtle Shapery?

Sirs:

Good composition is harder to achieve in photographing some animals then it is with others. I should know! I shot two rolls of film just to get this picture. The seal's subtle shape proves to be a problem—especially when you strive for an interesting grouping without forgetting the background. This Graflex shot was made with a telephoto lens using an exposure of 1/100 sec. at f/16 on Ansco Super Pan Press film.

Chicago, Ill. Ramon Justin

Camera Club Booklets

Sirs:

Is it too late to obtain one of your booklets on how to plan and organize a camera club?

Provo, Utah Inez Pierce

• *We have fewer than 100 of these booklets left but will be glad to mail one to any reader requesting it. First come—first served!—Ed.*

Taken with DAGOR LENS by S. H. Gottscho

Perfection!

Pathos, exhilaration, joy, sadness and all the emotions of a fine artist make this delicate old instrument a vehicle of expression. Through it, the professional musician will attempt to ascend the heights of his artistry. Therefore it must be the finest obtainable.

Quite naturally, the same holds true with the professional photographer. HIS equipment must be the finest obtainable...more particularly his PHOTO-LENSES. Your LENS is the heart of your camera. Choose it wisely . . . Treasure it always.

For over half a century, GOERZ AMERICAN precision photo-lenses have given profitable satisfaction to thousands of professional photographers. Whether your requirements are "run of the mill" or something special, we stand ready to serve you.

For details write Dept. MP-1.

C. P. GOERZ AMERICAN OPTICAL COMPANY
Office and Factory
317 EAST 34th STREET
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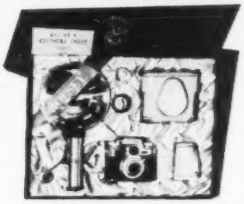
SERVICEMEN AND CIVILIANS ALIKE BUY ON TIME FROM DOWLING'S!

11 UNIT BOLSEY C TREASURE CHEST



Your complete Bolsey outfit — camera, case, flashgun, 4 filters, filter kit, sunshade, adapter and cable release all delivered in a luxurious presentation box — is an ensemble as rich in appearance as it is versatile in performance. Masterfully designed and skillfully made, this popular picture-taking package is one you'll be proud to own . . . to use . . . to show your fellow photo fans . . . to give as a gift!

Remember these really fine BOLSEY C features:

- *Coupled Eye-Level Rangefinder plus Unique Reflex Focusing System.*
- *Built-in Flash Synchronization.*
- *Double Exposure Prevention Device.*
- *Fast, Coated, F3.2 Lens.*
- *Amazingly Compact, Beautifully Precise, Yet Takes Standard 35mm Cartridges . . . And Gives Up to 4 Extra Pictures Per Roll!*

Complete Price only $141.85 Cash or $14.18 Down.

DOWLING'S FIFTH AVENUE IS MINOX HEADQUARTERS . . .

Maximum performance with minimum space in this little gem — weighing just 2½ ounces and measuring 3" in length! Chronometer-like reliability with shutter speeds from ½ sec. to 1/1000 sec.; superb F3.5 coated lens. Shutter winding and film transport are simultaneous. Focusing from 8" to infinity, with automatic parallax correction. Contains 2 built-in filters. Takes day-light loading film: 50 exposures on black and white, or 24 exposures on color. Including leather case and chain . . .

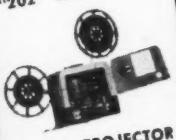
$129.50 Cash or $12.95 Down.

Selected Minox Accessories and Film

Minox Photo-electric Exposure Meter	$21.45
Minox Slide Projector	30.95
Minox Enlarger, Model III	175.00
Black and White Film (2-50 exposure cartridges per box)	2.02
Color Film, per 24 exposure cartridge	1.25

Please write Dowling's Fifth Avenue for Comprehensive List of Minox Accessories.

New Bell & Howell Filmosound "202" RECORDING



SOUND PROJECTOR
Complete . . . $699 Cash or $69.99 Down.

BOLSEY B-2

With Wollensak Coated F3.2 Lens. $73.50 Cash or $7.35 Down.

Voigtländer VITESSA

With Ultron Coated F2.0 Lens $159.50 Cash or $15.95 Down.

CONTAX II A

With Tessar Coated F3.5 Lens $334 Cash or $33.40 Down. With Sonnar Coated F2.0 Lens $444 Cash or $44.40 Down. With Sonar Coated F1.5 Lens $488 Cash or $48.88 Down.

Leica IIIf

With Elmar Coated F3.5 Lens $278.80 Cash or $27.88 Down. With Summitar Coated F2.0 Lens $384.20 Cash or $38.42 Down. With Summarit Coated F1.5 Lens $469.20 Cash or $46.92 Down.

CENTURY 2¼x3¼ GRAPHIC

With Trioptar Coated F4.5 Lens $108 Cash or $10.80 Down.

Pacemaker "45" SPEED GRAPHIC

With Ektar Coated F4.7 Lens $224.00 Cash or $22.40 Down.

Linhof 4x5 Super Technika

Including Multifocus Rangefinder and With Xenar Coated F4.5 Lens $375.75 Cash or $37.75 Down.

Rolleicord III

With Xenar Coated F3.5 Lens $149.50 Cash or $14.95 Down.

Rolleiflex III

Including case and With Xenar Coated F3.5 Lens $265 Cash or $26.50 Down. With Tessar Coated F3.5 Lens $285 Cash or $28.50 Down.

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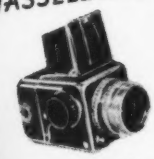

$535. Cash or $53.50 Down.

AURICON

COMPLETE (Less Lens) Single Lens Model $695 Cash or $69.50 Down. Turret Model $784.50 Cash or $78.50 Down.

ALL EQUIPMENT LISTED IS BRAND NEW—FACTORY PACKED. OUR STOCKS OF BOTH USED AND NEW EQUIPMENT ARE HOWEVER MOST EXTENSIVE: PLEASE WRITE FOR ANYTHING PHOTOGRAPHIC.

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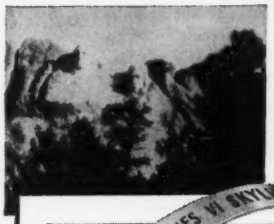
Don't take *"half-pictures"*... capture **ALL** the beauty with Tiffen PHOTAR* Filters!



A filter can mean the difference between a snap-shot and a real, interesting, dynamic picture!

There's a Tiffen PHOTAR Filter especially made to help you take full advantage of every condition of light or shade, color, concentration and contrast . . . create dramatic special effects . . . extreme close-ups . . . flash and flood lighted shots . . . bring out the beauty and depth of true full color photography . . . You can do it all simply and easily with *any* camera . . . Complete instructions for use are enclosed with every Tiffen PHOTAR Filter.

A complete selection of Coated and Non-Coated Filters for Kodachrome, Ektachrome, Ansco Color and Black and White films.

All Black and White Filters supplied in solid optical glass.

Each filter is packaged in a custom-made, sturdy, transparent plastic case . . . fully protected against dust and scratches. Easy identification of color and sizes.

***PHOTAR—The unconditionally guaranteed-for-life filter. Trade Mark Registered U.S. Pat. Office**

To protect your filters— Get the Sensational new

TIFFEN SELECT-A FILTER SAFE

. . . with Push Button Control.

Tiffen FILTERS, LENS SHADES, ADAPTER RINGS

NO CAMERA MADE THAT WE CANNOT FIT!

FREE! Illustrated Catalog Giving Information on Filters and Their Uses.

Tiffen MANUFACTURING CORP.
617-621 SACKETT ST.—BROOKLYN 17, N.Y.

COFFEE BREAK with the editors

THIS MONTH'S COVER • • •

Taken with 4 x 5 Speed Graphic, Ektachrome, Skylight filter, f/5.6 at 1/100. Photographer Berko was on diving board above pool. He managed to complete his assignment without falling off.

EVERYBODY DOES IT • • •

When do photographers make errors in technical judgment most often? When they are pressed for time or have all the time in the world? From

Time on his hands.

Korea comes one more proof that the more leisure time you give a news photographer, who is used to working rapidly, the better chance he has of making his own noose and then hanging in it.

A Wide World photographer, who shall for the sake of professional ethics, be unnamed, was sitting out the endless peace efforts in Panmunjon, Korea. Photographically, life was boring. To keep himself in trim, Photographer X shot anything that was the least different from what had been happening the day before. He spied a crew about to send aloft a gas-filled marker balloon, took the time to focus, determine exposure and compose. He then took a number of pictures. When he finally saw the results, he stared in disbelief. With all the time in the world to operate correctly, he had made a double exposure.

CONTROVERSY • • •

When Ivan Dmitri took his famous *War Madonna* picture (page 53), he had just gone through an unforgettable experience—his first air raid. Walking through the shattered streets of Palermo, he came across a Sicilian mother and two children, still sitting, benumbed and shocked by their experience. He set the camera for the 3¼ x 4¼ Speed Graphic for 10 feet, the shutter for 1/50th second, the lens at f/5.6. He placed a No. 22B flashbulb on extension about 11 feet in back of the camera and to the right. In his excitement, he called in Spanish instead of Italian, *"Mira para allá,"* but they understood . . . Look up there. What he did not know was that the mother and daughter thought more bombers were coming.

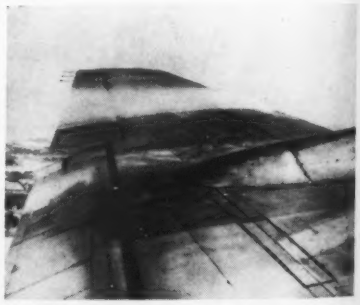
The result was a picture which has become world famous. But of more interest to photographers is the fact that Dmitri uses it to support his thesis that color photography has come of age and is now better than black-and-white. Dmitri says that his photograph has lasting value. What do you think?

WORRYING MOVIE FAN • • •

Paul Richardson, according to the Associated Press, never had a good night's sleep after he saw the motion picture, *The Wild North*. The 23-year-old steward at the U.S. Naval Academy at Annapolis finally went to the police and confessed killing a man last May. He admitted that the movie's dialogue had bothered his conscience. He said that he had lost 32 pounds worrying after hearing an actor playing a priest say in the film: "There is no wilderness wide enough to hide a sin." Richardson is now serving one to 20 years in an Ohio penitentiary. We hope *The Wild North* is not shown to the prison inmates as Saturday night recreation.

CARRY YOUR CAMERA • • •

If photographic magazine readers were to pick up a favorite publication and find that they had not been cautioned somewhere to "carry your camera with you," they would probably be surprised. The "carry-it-be-



Man's best friend's a vulture.

cause-you-never-know-what-you'll-run-into" boys are conspicuous because of their numbers. Other photographers claim that they carry cameras only to keep things from happening which would happen if they didn't have a camera to take the thing with.

When S. H. Elliott of Heath, Cardiff,

(*Continued on page 14*)

Famous German

WIDEANGLE FOR 4" x 5" $29.95

In Synchro Compur Rapid

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmayr, an old-time German optical manufacturer, the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered". It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length.

The world-renowned Compur Rapid Shutter has 9 speeds from 1 sec. to 1/400th, and B; a standard Compur flash terminal and a cable release socket.

Other wideangle anastigmats, same features as above:
9mm f:6.8 for 3¼x4¼", 9x12cm cameras $28.95
120mm f:6.8 for 5x7" cameras $34.95

Shipping Cost 35c per lens.

FOR THE 8MM MOVIE FAN

8MM PROJECTION EDITING VIEWER

$6.95 You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Ship. Wt. 2 lbs.*

SUPER-DELUXE 8MM EDITOR

Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 8-piece outfit yours for only $16.95. *Ship. Wt. 6 lbs.*

8MM REELCHEST

$2.98 All-metal, with partitions to hold up to six 200 foot reels in cans, without rattling. Index. Carrying Handle.

FREE with above chest: 2 8mm 200 ft. metal reels and cans. *Ship. Wt. 3 lbs.*

Reg. $6.95 Save 33⅓%
For All 8mm and 16mm MANSFIELD Cameras!

CINE TITLER

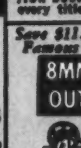
with Six 8mm Ready-Made Titles

$4.64

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design; you can even shoot animated titles—full instruction booklet accompanies every titler. Ship. Wt. 4 lbs.

Save $11.55 on complete Famous Make 4-piece

8MM EDITING OUTFIT $9.95



A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

Same outfit, but with deluxe rewinds with brakes $10.95.

Shipping Weight 6 lbs.

Metal 8mm Reels & Cans
200 ft. sets—6 for $2.98
400 ft. sets—5 for $2.98

Save 50% on Famous Make

8MM AUX. WIDEANGLE $6.95

Latest model, coated, fully color-corrected aux. lens screws right into your normal Wollensak, Elgeet, Nikor, Anate and Comat lens, more than doubles coverage! Is instantly removable for normal work. Requires no change in exposure or lens opening. *Shipping Cost 15c*

Combination special: Aux. Wideangle lens (as described), plus aux. focusing telephoto, a $44 value **$14.95**

Lowest Prices Ever! Portable, Crystal-Beaded

30x40 TRIPOD SCREEN $6.89

To help our supplier keep his factory going full blast during the "off-screen-season" summer months, we decided on a drastic reduction on most models for a few months. Prices are so low, however, that we can virtually guarantee they won't last—they can't. Same quality as before: Crystal-beaded pyroxylyn surface; screen raises and lowers on elevating rod, assuring positive alignment. Metal can has beautiful scratch-resistant finish. Carrying handle sets automatically for balanced carrying. Sturdy tripod is plated and has protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well.

Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
40"x40"	8.19	11 lbs.
37"x50"	9.64	14 lbs.
50"x50"	11.89	15 lbs.
52"x70"	20.95	

Unique new packaging design permits use of container as handy, protective storage and carrying case.

Free with any tripod screen (please specify):
10 interesting 2x2 color slides or 8mm 100 foot or 16mm 50 foot Carmel-Hollywood Film.

**This screen is shipped by us Express (freight costs collect) within U.S.—other screens can be shipped Parcel Post or Express.*

2 for $4.15
4 for $8.00

2x2 ALL METAL SLIDEFILE, $2.19

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Ship. Wt. 3½ lbs. each.*

POLARIZING FILTER $2.49

Series V

21.5mm, 25mm $2.00—Ser. VI $2.98—Ser. VII $3.98

The only sky-filter that can be used with color! Helps eliminate reflections in water, show-windows, landscapes; increases contrast between sky and clouds. Recommended for use with Kodachrome, Anscocolor and all black and white films. Fits standard filterholders.

Formerly, you had to pay $6.75 for a Series VI $5.75 for a Series V polarizing filter—Spiratone brings your cost down to less than half!

Polarizing filters are delivered in leather-like snap-button compartment cases at no additional cost.

Save Up To 60% On OPTICAL GLASS

FILTERS AND CLOSEUP LENSES

Series V, VI, VII mounted in rings. All filters ground and polished. Your choice of medium yellow, orange, green, red, haze, skylight. Type A or Photoflood conversion, UV15, UV16, UV17, SID. PLUS 1 (20" to 38") for portraits, baby shots, PLUS 2 (13" to 20") for head-and-shoulder shots, copying, child portraits, still lives, photographs of the television screen, PLUS 3 (10" to 13") for copying old photographs, from books

Shipping Cost for one to six filters, 10c.

Ser. V ea. $1.00
Ser. VI ea. $1.25
Ser. VII ea. $2.00

DELUXE FINISH (made for us by one of the best known filter mfrs. in this country).
Ser. V ea. $1.29
Ser. VI ea. $1.49

FREE on request: Famous Make Filter Compartment Case with purchase of 4 or more Ser. V or VI filters (incl. polarizing) and closeup lenses. Cases cost regularly $1.50 (Ser. VI). $1.25 (Ser. V).

Comparable to 6c Slidebinders

2x2 Glass Slidebinders 2½c each

The biggest bargain in quality slidebinders ever offered and one of the finest methods of mounting transparencies (35mm Argus, Leica size) between glass! Presummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $5.00. *Ship. Wt. 5 lbs.* Sample package of 20 2x2 glass binders, postpaid 75c.

200 Singleframe (Mercury) Masks 1.75
200 Square (Robet, Tenax) Masks 1.75
Masks fit glass and metal binders

Save Up To 40% On—

2x2 METAL SLIDE BINDERS 6c EACH

The ultimate in simplicity! Aluminum glass binders, may be used over and over again. Just place transparency between glass, insert in metal non-warp frame.
18 for $1.26 54 for $3.51 126 for $7.56
Shipping Weights 1 lb., 2 lbs., 5 lbs.

FRESH, SAFETY, GUARANTEED

35mm BULK FILM

KODACHROME $13.98
DAYLIGHT TYPE "20" EXP.
50 ft. $23.95; 100 ft. $44.98
Processing (w.o. mounting) included in cost.
Ship. Cost: 10c, 35c, 50c.

PLUS X $3.49
fresh safety stock 100 ft.
Ship. Cost: 50c

ANSCOCOLOR $6.98
50 ft. $13.25; 100 ft. $22.95

Prices include 5, 6 and 10 metal cartridges, respectively. Emulsion No.'s 235 (Daylight) and 234 (Tungsten) same as in factory-packed spools. Expiration Date of Anscocolor at least one year from date of purchase.
Ship. Cost of 27½ ft. 25c, of 50 ft. 35c, of 100 ft. 50c.

35mm DAYLIGHT LOADER $4.95

including five cartridges

IF PURCHASED TOGETHER WITH MINIMUM OF $10.00 WORTH OF BULKFILM. It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. LOADER, alone with 5 cartridges, $5.95
Shipping Weight 4 lbs.

FRESH, SAFETY, GUARANTEED

35mm RELOADS

IN METAL CARTRIDGES

KODACHROME $2.25
DAYLIGHT TYPE "20" EXP.
Processing (w.o. mounting) included in cost.
3 for $10 postpaid

ANSCOCOLOR "20" EXP. **$1.50**
DAYLIGHT OR TUNGSTEN TYPE
Types 235 or 234, same as factory packed spools.
8 for $10.50 postpaid

PLUS X or **SUPER XX** "20" EXP. **40¢**
36 exp. each 60c, 4 for $2.
Ship. Cost: For 1, 5c; 3 to 5, 20c; 6 to 8, 25c
6 for $2

For Color, For Black and White

Spiratone AUX. TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST FOR 35mm

$29.95 Set of Telephoto and Wideangle lenses in double leather case, for any of the cams. even listed.

$16.95 each lens

For these Cameras: Argus A2, A2F, C2, C3, C4, 21, Bantam, Bolsey B, B2, C, Contessa 35, Ikonta 35, Kine Exacta F:2.8, F:35 Kodak 35 (RF), Mercury II, Perfex, Polaroid Land, Posy 828, 135, Praktiflex f:2.9, 3.5; Retina I, II, Signet, Vito and most other 35 MM cameras.

New, uniformly low prices save you between $5.25 and $19.70 per lens!

Brand New Features Not Available Before

Telephoto Finder Mask, supplied free of charge with every lens, for every non-reflex 35MM camera.

All lenses furnished with either built-in or separate filterholders (saving you $1.25 or more per lens!)

Interchangeability of adapters, so that one lens may often be used on several different cameras.*

Scientifically designed means of attachment of auxiliary lens to camera—every adapter expressly fitted for your camera.

*If you wish to purchase a lens or set of lenses to be used on two or more cameras, write us what your problem is, and we will try to furnish you with that model which can be adapted for use with your particular cameras. Each lens is furnished for use with one camera only—additional adapters are $1.25 each.

PROVEN FEATURES STILL AVAILABLE DESPITE NEW LOW PRICES:

- Extra-hard S-coating
- Full color correction
- Free genuine leather case
- Lifetime Service Guarantee
- No change in exposure or lens opening necessary

Wideangle Finder Attachment for non-reflex 35MM and 828 cameras. **$1.95**

When ordering, be sure to state what camera and lens you have.

Shipping cost, for 1 lens 25c, for set of lenses 50c

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.

Each filter $1.00

FREE 12 PAGE BOOKLET TELLS ALL ABOUT AUXILIARY LENSES, WRITE FOR IT!

*TAX REDUCTION SPECIAL

FREE: Your selection of any two of the filters marked * with every Spiratone aux. lens ordered. With order for set, select four free filters or pay only $4.98 and receive all ten filters listed.

40" CABLE RELEASE $1.25

Here is your opportunity to obtain an extra long cable release for your camera—at almost one third of the usual price and for pennies more than a short release. State what camera you have when ordering. Any length. Leica model 25c extra. Other Cable Releases, for Compur and Kodak-type shutters:

4" 25c 7" 35c 10" 45c

Shipping Cost 10c

Cable Releases, with setscrews (for time exposures on B), for Compur, Kodak, Wollensak, shutters: 10" 75c. 40" $1.50. 60" $2.50.

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated—overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.
Items marked FREE must be requested at time of purchase!

SPIRATONE

49 WEST 27th ST., NEW YORK 1, N. Y.
32-34 STEINWAY ST., LONG ISLAND CITY 3, N. Y.

COFFEE BREAK

(*Continued from page 12*)

climbed aboard a British Overseas Airliner at Karachi, Pakistan, and settled down in a seat with a camera in his lap, he probably had no more of an idea that a vulture was going to strike the airplane than the vulture had. But no sooner had the plane become airborne than a vulture did just that, causing the petrol (not gas, it was an English plane) to stream over the port wing from a burst tank. The plane jettisoned the fuel at sea, turned 'round and made an emergency landing at Karachi. Mr. Elliott had a field day snapping pictures of the flowing petrol and promptly sold the pictures to the Associated Press when he landed.

The moral to this photographic story is: "Always carry your camera with you. You never can tell when a vulture will strike."

HE NEVER LEARNED HOW • • •

Nat Fein, Pulitzer prize-winning photographer of the *New York Herald Tribune* is being honored with a one-man show of his photographs at the main showroom of Pavelle Laboratories in New York City.

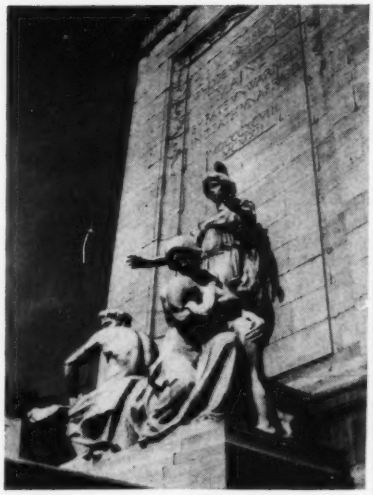
"A right Fein Picture."

The exhibit includes 30 of Nat Fein's best and most favorite photographs, scenic, sport and spot news shots, portraits and of course one of Fein's best known pictures—Babe Ruth at home plate in the Yankee Stadium during his last public appearance in 1948.

Although Nat Fein has always maintained that he has never learned how to take a picture—only developed an instinct for picture making, we are inclined to believe—judging by the exhibit and the picture above—that with Nat Fein, picture taking and photographic instinct have come to be one and the same thing.

THE DARKENED ARM • • •

Before anyone calls it to our attention we're going to reveal a boner that got into the June issue of MODERN. On page 46 there were two Benn Mitchell photos of the *Maine* monument. One taken without filter showed the sky and stone nearly blending. The other with a "G" filter showed a darkened



As it should have been.

sky. The engraver had some difficulty matching Mitchell's print and at the last moment back went the plate for the sky to be darkened slightly. It was, but so was a piece of the statue's arm, which nobody noticed until the issue was printed. So, here's the way it should have been.

OUR OWN AWARDS • • •

Seems that more photographic achievement awards are being given these days than there are people to receive them. So, not to be outdone, MODERN announces its own awards in honor of our 15-year-minus-two-months of publication:

ANSCO, for making more Ansco Color film than any other concern.

EASTMAN KODAK COMPANY, for making more Kodachrome than any other concern.

MONSIEUR X, for the development of the straight pin thus making the pinhole camera possible.

UNKNOWN BRAZILIAN, for first cultivating the peanut, thereby making peanut-sized flashbulbs possible.

ADAM, for being the first man with two eyes, thereby making the viewing of objects in stereo by humans possible.

MODERN PHOTOGRAPHY, an honorable mention award, for making these awards possible.

COMING NEXT MONTH • • •

Beken of Cowes is coming next month. And if that sounds like a late entry for the Kentucky Derby, it isn't. Beken is one of England's finest sailing photographers and has been taking pictures of ships for 60 years.

If the large selection of filters offered to you for use with your color film puzzles and distresses you, *Filters for Color Film* will answer your problem. It will tell you which are the most necessary filters to use, when you don't need them, when you do.

Make Stereo Easy with Realist Accessories

ST63 $950

Realist Handi-Viewer

The REALIST HANDI-VIEWER is the most viewer for the money on the market today. It has the same fine matched achromatic lenses . . . same brilliant illuminating system . . . and same picture size as the ST61 REALIST Viewer. Attractively styled in a combination of three colors and sturdily constructed of heavy-duty plastic. Lights up with slight finger pressure on the stereo slide. Focusing knob is centrally located. Entire viewing operation can be done with one hand. So compact it fits conveniently into a man's suit-coat pocket. Ideally suited for mass viewer purchasers or for extra personal viewers.

STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU

VIEWER TRANSFORMER

Attaches quickly and easily to ST61 Viewer to provide a steady, even source of illumination equal to fresh batteries. 12-foot cord. Shock-proof, metal transformer case.

Take it easy WITH STEREO-REALIST

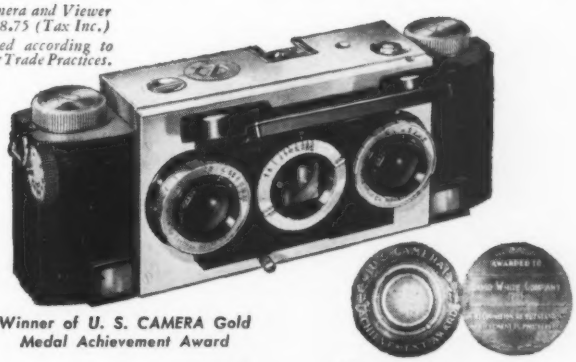
You Never Miss When You Choose The Best

A "whiff" in golf is funny only to those who don't add it to their score. But a missed picture is disappointing to everyone concerned. Because the REALIST Camera is so easy to operate, REALIST owners report fewer picture failures than with any camera they've ever owned.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes — in beautiful, natural color and thrilling, true-to-life three dimensions. REALIST pictures are so real they will live as long as you have eyes to see.

If you haven't discovered the excitement of REALIST pictures, ask your camera dealer to show you some. Then prove to yourself how *you* can "take it easy" with Stereo-REALIST. DAVID WHITE COMPANY, 379 W. Court St., Milwaukee 12, Wis.

Camera and Viewer $178.75 (Tax Inc.)
Priced according to Fair Trade Practices.



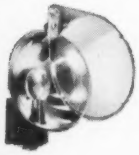
Winner of U. S. CAMERA Gold Medal Achievement Award

STEREO Realist

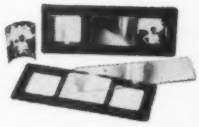
THE CAMERA THAT SEES THE SAME AS YOU

Stereo-REALIST Cameras, Viewers, Projectors, and Accessories are products of the David White Company, Milwaukee 12, Wisconsin.

CUSTOM-BUILT Realist ACCESSORIES GIVE YOU BETTER STEREO RESULTS



FLASH ATTACHMENT WITH SHIELD
Fits into accessory clip on camera. Aluminum reflector gives even illumination over entire picture area and special coating retains its brightness indefinitely.



PERMAMOUNTS
Specially designed for projection; 3 window sizes and spacing pre-adjusts slide and eliminates need for projector adjustments. Plastic-glass combination is highly resistant to breakage. Neat, easy to assemble.

FILM IDENTIFIER
Eliminates possibility of losing valuable film. Puts name and address right on the film — using part of film otherwise blank. Convenient pocket size. Metal construction.

...The Meter the
BEST
PHOTOGRAPHERS
use...

"It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Solomon's Mines" and "Quo Vadis," which were both photographed by Robt. Surtees, he used nothing but the Norwood Meter all through both of these pictures."

John Arnold
Executive Director of Photography
Metro-Goldwyn-Mayer Pictures
Culver City, California

NORWOOD Director
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With Patented 3-Dimensional Photosphere.

John Arnold is one of the world's leading cameramen in a field where an under- or over-exposed scene may mean the loss of thousands of dollars . . . where there can be no compromise with quality . . . and only the best is tolerated. Experience has proven the Norwood Director completely accurate and reliable . . . the choice of the leading cameramen in the world. With its patented 3-Dimensional Photosphere, the Norwood Director is the only true INCIDENT LIGHT exposure meter. It receives and measures all the light as it will fall upon the subject, resulting in exposures of a quality and accuracy not heretofore attained. One reading . . . one exposure . . . one perfect result . . . in color or black-and-white.
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NEW YORK 19, N. Y.

behind the scenes

news of the photo industry

The 70mm Combat Camera

The Army Signal Corps has finally taken the wraps off its new dust-proof, light-proof, fungus-proof, moisture-proof combat camera. The photograph shows that it is of radical design. Many civilian photographers, amateur and professional, would enjoy owning it, but it's not for sale.

The camera uses perforated 70mm film, twice the size of 35mm camera film. It takes 50 pictures, 2¼ x 2¾ on a roll of film. Three lenses are supplied: a 4 in. f/2.8; wide angle 2½ in. f/4.5, and a long focal length lens of 8 in. with an opening of f/4. A combination viewfinder-rangefinder adjusts automatically to each lens.

The camera is first spring wound by a built-in hand crank, much like the Robot camera. Ten exposures can be made on one winding. Every time the shutter clicks, the film is advanced to the next frame and the shutter is automatically cocked for the next exposure. Top speed of the focal-plane type shutter is 1/500 sec. Working at top speed, it can make 10 shots in 5 secs.

Other features include a built-in knife for cutting the film if you wish to remove part of a roll, a sports finder for following rapid action, double exposure prevention, a red flag that is visible in the viewfinder when all the film is used up and a place on the back of the camera for 3 x 5 in. plastic slates which can be used for note taking. Notes can be removed with a rag, eraser or even a thumb.

The camera measures 9¼ in. long, 2½ in. thick and 5 in. high. Fully loaded, with the 4 in. lens, it weighs 5½ pounds, the weight having been kept down by the use of a magnesium body and aluminum lens mount. The camera will work efficiently in temperatures as low as 40 degrees below zero.

The combined weight of the camera, its specially designed aluminum carrying case, 3 lenses, 4 film cassettes, 8 filters, lens hoods, 25 slates, cable release, flash gun straps and camel's hair brush, is only 22 lbs.—THE END

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★ 35 MM duplicates 20c each

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WE HAVE FRESH FILM!
35MM 20 exposure ANSCO
Factory Fresh Guaranteed Reloaded in our plant..... $1.25 postpaid
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ZEISS SUPER IKONTA A

With Built-in Flash

With coated Zeiss Tessar F3.5 lens, coupled rangefinder, compur rapid shutter to 1/500, and 16 1⅛ x 2¼ pictures on 120 film.

$94.50 (used)

If New $162.00 **NEW LOW PRICE**

Case.....$7.50

SAVE $58.50

2¼ x 3¼ ZEISS SUPER IKONTA C

With coated Tessar F3.5 lens, compur rapid shutter, coupled rangefinder and built-in flash.

ONLY $127.50 (used)

If New $186.00

Case.....$7.50

BINOCULAR SALE

Save up to 47%

These are fine IMPORTED binoculars that are excellent for sports, travel, theatre and all your summer activities. Price includes case and shoulder strap.

(C.F. Central Focusing) (I.F. Individual Focusing)	Reg.	SALE
3.5x15 ZEISS THEATIS, coated optics, C.F. like New	$110.00	$ 62.50
6x15 JUPITAR MINIATURE, I.F.	30.00	15.95
6x30 EMDEN, coated optics, C.F.	65.00	42.50
7x35 BAUSCH & LOMB TYPE, coated optics, C.F.	95.00	49.50
7x50 SWIFT, coated optics, I.F.	60.00	37.50
8x30 STEREOPHOS, uncoated, C.F.	50.00	29.50
8x30 STEREOLUX, coated optics, C.F.	55.00	36.50
10x50 SELTAX, coated optics, I.F.	80.00	49.50

(Plus 20% Federal Excise Tax)

SAVE $23.45 on BRAND NEW CIROFLEX D OUTFIT

Reg. $116.95 **only $93.50**

- With F3.5 coated Wollensak lens
- Alphax synchro shutter

INCLUDES:
- Heiland Flash Gun
- Adapter Ring
- Eveready Leather Case
- Sunshade
- 3 Filters (your choice)

CAMERA less accessories.....$87.90

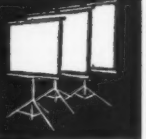
SAVE $25.50 — NEW 2¼ x 2¼ VOIGTLANDER BABY BESSA 66

Voigtar F3.5 lens in compur rapid shutter, speeds from 1 second to 1/500th.

Formerly $65.00 **SPECIAL $39.50**

Sale! TRIPOD SCREENS

Brand New Crystal Beaded Portable Tripod Screens



Sets up in a jiffy. Beaded screen gives you top quality pictures.

SIZE	LIST	SALE
30x40	$13.75	$ 8.95
40x40	15.95	9.95
37x50	19.25	12.95
50x50	21.50	14.95

KOMINE TILTOP only $1.50

KOMINE PANHEAD $1.95

SPECIAL CLOSE OUT

1.1 x 14 Kodak Masking Easel

Formerly $19.75 WHILE THEY LAST $9.49

Imported PRAEZISA RANGEFINDER

quality rangefinder that gives you accurate focusing from 2 feet to infinity.

only $3.95

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FRAMEX II

a sturdy delayed action timer as well as a shutter with time exposures from ½ second to 11 seconds.

only $3.95

KOBAL SELFTIMER for Leica

ONLY $2.95

Chrome finished self timer that fits over Leica release button. Automatic retracting pin allows next exposure without removing self timer. Model available to fit other cameras at this same low price.

Great DEMONSTRATOR SALE PRICES SLASHED!

Guaranteed perfect cameras, offered at substantial savings. Used only for showcase and window displays, many are still in original cartons with instruction booklets and bear the factory guarantee. Since quantities are limited we suggest you order early for best selection. Add estimated shipping charges.

¢ — coated S — Synchro Shutter MX — Full Synchro Shutter
R.F. — Coupled Range Finder AD — Automatic Diaphragm

	List	SPECIAL
35mm BOLSEY B2, ¢ F3.2, R.F.	$ 73.50	$ 58.95
35mm ARGUS C3, ¢ F3.5, R.F., flashgun, case	69.50	56.95
35mm ARGUS 21, ¢ F3.5, case	66.50	53.50
35mm KODAK SIGNET, ¢ F3.5, Ektar, R.F.	92.50	76.50
35mm KODAK AUTO. RETINA IIA, ¢ Xenon F2, MX	164.10	135.00
35mm VOIGTLANDER VITESSA, ¢ F2, R.F., S.	159.00	132.50
35mm VOIGTLANDER VITO II, ¢ Skopar F3.5, S.	54.50	44.95
35mm BALDINETTE, ¢ Xenar F3.5, MX	49.95	41.50
35mm KINE EXAKTA VX, ¢ Biotar F2, AD, case	355.00	275.00
35mm EXA, ¢ Zeiss Tessar F3.5, case	129.70	102.50
35mm LEICA IIIF, R.F., ¢ Sumitar F2, MX, case	396.50	295.00
35mm CONTAX IIIA, R.F., (built-in exposure meter) ¢ Opton F1.5, S, case	550.00	379.50
35mm ZEISS CONTESSA, ¢ F2.8, R.F., (built-in exposure meter), S, case	226.00	147.50
2¼x2¼" ARGOFLEX EF, ¢ F4.5, case	66.50	52.00
2¼x2¼" CIROFLEX D, ¢ F3.5, Alphax S	87.90	72.50
2¼x2¼" CIROFLEX F, ¢ F3.2, Rapax MX	155.90	127.50
2¼x2"¼ KODAK REFLEX II, ¢ F3.5, MX, case	161.00	128.50
2¼x3¼" VOIGTLANDER BESSA I, ¢ F4.5, S	59.50	49.50
SIX 20 KODAK TOURIST, F6.3, MX	47.50	35.00
SIX 20 KODAK TOURIST, ¢ F4.5, MX	71.00	53.25
POLAROID LAND CAMERA, S	89.75	74.50
2¼x3¼" CENTURY GRAPHIC, ¢ F4.5, S	115.00	91.50
2¼x3¼" PACEMAKER CROWN GRAPHIC, Optar F4.5 ¢ MX	197.95	157.50
3¼x4¼" SPEED GRAPHIC, ¢ Optar F4.7, MX	242.55	194.50
4x5" PACEMAKER SPEED GRAPHIC, ¢ Ektar F4.7	224.00	179.50
3¼x4¼" SUPER D GRAFLEX, ¢ Ektar F4.5, AD, S	246.75	185.00
4x5" SUPER D GRAFLEX, ¢ Ektar F5.6, AD, S	267.25	199.50
G.E. DW68 EXPOSURE METER	19.95	15.95
G.E. PRI DE LUXE EXPOSURE METER	29.25	22.50
G.E. MASCOT PR30 METER	15.25	11.95
DE JUR MODEL 5B METER, with case	16.95	10.95
ARGUS 2x2" PB-100 SLIDE PROJECTOR	29.95	23.95
LA BELLE "500" PROJECTOR BLOWER, automatic feed	95.35	73.95
GOLDE REFLEX, 2¼x2¼", PROJECTOR 300W, blower	86.50	59.95
KODASLIDE TABLE VIEWER 4X	49.50	41.50
FEDERAL MODEL 135 (35mm) ENLARGER, ¢ F4.5	49.95	39.50
DE JUR VERSATILE II ENLARER (2¼x3¼") ¢ F4.5	99.50	79.50
SIMMON OMEGA DII ENLARGER (4x5") ¢ F4.5	215.00	164.50
BELL & HOWELL SPORTSTER 8mm CAMERA, ¢ F1.9	139.50	99.50
DE JUR CITATION 8mm, ¢ F1.9	89.50	72.50
KEYSTONE OLYMPIC 8mm, ¢ F2.5	78.00	59.50
REVERE RANGER 8mm, ¢ F2.5	74.50	49.50
REVERE 77 MAGAZINE, ¢ F2.5	99.50	74.50
REVERE 67 MAGAZINE TURRET, ¢ F2.8	119.50	79.95
BELL & HOWELL REGENT 8mm PROJECTOR with case	179.95	147.50
DE JUR 750 WATT 8mm PROJECTOR with case	159.50	119.50
KEYSTONE R8 500 WATT PROJECTOR	89.75	72.50
CINE KODAK ROYAL MAGAZINE 16mm, ¢ F1.9	176.25	142.50
KEYSTONE K55, 16mm MAGAZINE TURRET, ¢ F1.9	176.50	139.50
BELL & HOWELL AUTOMASTER TURRET MAG., ¢ F1.9	274.95	169.50
REVERE "16" MAGAZINE CAMERA, ¢ F2.5	157.50	119.50
KEYSTONE K8, 16mm, ¢ F2.5	89.50	69.50
KEYSTONE K161 PROJECTOR, built in splicer, 750 watt	159.50	119.50
REVERE 48, 16mm PROJECTOR, 750 watt, case	162.50	132.50
AMPRO STYLIST SOUND PROJECTOR, 750 watt	399.50	287.50

SAVE UP TO 69%—FINE USED CAMERAS

¢ — Coated S — Synchro Shutter MX — Full Synchro Shutter
R.F. — Coupled Range Finder AD — Automatic Diaphragm

35mm CAMERAS

	Orig. List Price	BARGAIN PRICE
UNIVERSAL BUCCANEER, ¢ F3.5, R.F., S.....L.N.	$ 65.00	$ 24.50
UNIVERSAL MERCURY II, ¢ F2.7, case, S.	89.50	27.50
ARGUS A2, ¢ F4.5, case.....L.N.	27.50	15.00
ARGUS 21, ¢ F3.5, S, case.....L.N.	66.50	37.50
ARGUS C2, F3.5, R.F., case	45.00	22.50
KODAK 35, F3.5, R.F., MX, case	95.00	49.50
VOIGTLANDER VITO I, Skopar F3.5, case	59.50	25.00
MINOX I, F3.5 (World's Smallest Camera)	97.50	42.50
MINOX II, ¢ F3.5, case, chain.....L.N.	119.50	69.50
MINOX III, ¢ F3.5, case, chain.....L.N.	129.50	97.50
ROBOT I, Tessar F2.8, case	95.00	34.50
ROBOT I, Biotar F2 lens	175.00	49.50
ROBOT II, Tessar F2.8, case.....L.N.	175.00	65.00
ZEISS IKONTA 35, Xenar F2.8, compur R., case.....L.N.	110.00	39.50
KODAK RETINA IA, ¢ Ektar F3.5, compur R., MX.....L.N.	76.50	39.50
KODAK AUTO. RETINA IB, ¢ Xenar F2.8, MX.....L.N.		79.50
RETINA II, R.F., Xenon F2, case	195.00	79.50
RETINA II, R.F., ¢ Ektar F2, case.....L.N.	197.50	89.50
CONTAX I, (slow speeds), R.F., Tessar F2.8, case	195.00	67.50
CONTAX I, (slow speeds), R.F., Sonnar F2, case	215.00	79.50
CONTAX II, Sonnar F2, R.F., case	295.00	135.00
CONTAX IIA latest, ¢ Sonnar F1.5, S, case.....L.N.	504.00	279.50
KINE EXAKTA I, Tessar F2.8, S, case		92.50
KINE EXAKTA I, ¢ Trioplan F2.9, S, case		109.50
KINE EXAKTA II, ¢ Biotar F2, S, case.....L.N.		159.50
KINE EXAKTA V, ¢ Tessar F3.5, Pre Set, S, case.....L.N.		189.50
KINE EXAKTA VX, ¢ Biotar F2, Pre Set, S, case.....L.N.	355.00	269.50

1⅝ x 2¼ ROLL FILM CAMERAS

ZEISS IKONTA A, Tessar F3.5, compur	$95.00	$ 37.50
ZEISS SUPER IKONTA A, R.F., ¢ Xenar F3.5, case	150.00	69.50
ZEISS SUPER IKONTA A, R.F., ¢ Tessar F3.5, S, case	172.00	102.50
KODAK DUO CHROME, F3.5, case	67.50	37.50
NOVO, F3.5, compur	55.00	27.50

2¼ x 2¼ ROLL FILM CAMERAS

ANSCO TITAN, ¢ F4.5, S.....L.N.	$ 69.50	$ 39.50
SUPER IKONTA B, ¢ Tessar F2.8, R.F., S, case.....L.N.	248.00	169.50
IKONTA B, Novar F3.5	60.00	29.50
SUPER SPORT DOLLY, Meyer F2.9, compur	50.00	29.50
SUPER SPORT DOLLY, Tessar F2.8, compur	80.00	42.50
SUPER IKONTA BX, Tessar F2.8, R.F., meter, case	293.00	129.50

2¼ x 3¼ ROLL FILM CAMERAS

NAGEL, F4.5, Pronto shutter	$ 40.00	$ 12.50
CERTO, F4.5, compur shutter	45.00	22.50
AGFA, F6.3	25.00	10.00
GOERZ, Dogmar F4.5, compur	50.00	15.00
KODAK MONITOR, F4.5, Supermatic, case	75.00	35.00
KODAK MONITOR, ¢ F4.5, Flash Kodamatic, case	80.00	39.50
KODAK SER. III, F4.5 lens	40.00	14.50
ZEISS SUPER IKONTA C, Tessar F4.5, R.F.	100.00	54.50
KODAK MEDALIST I, ¢ F3.5, R.F., case	262.50	99.50
KODAK MEDALIST II, ¢ F3.5, R.F., case.....L.N.	304.75	174.50

2½ x 4¼ ROLL FILM CAMERAS

Six 16 KODAK SR, F4.5, compur, case	$ 60.00	$ 24.50
Six 16 KODAK MONITOR, F4.5, case	80.00	29.50
Six 16 KODAK SPECIAL, F4.5, compur rapid	75.00	27.50
Six 16 AGFA PLENAX, F6.3	27.50	12.00
Six 16 KODAK JIFFY SER. II	19.00	7.50
ZEISS SUPER IKONTA D, R.F., Carl Zeiss F4.5, case	110.00	57.50

PRESS TYPE CAMERAS

2¼x3¼" PLAUBEL MAKINA II, F2.9, R.F., access.	$175.00	$ 89.50
2¼x3¼" PLAUBEL MAKINA II, chrome, F2.9, R.F., roll holder, access	225.00	119.50
2¼x3¼" SPEED GRAPHIC, Kodak F4.5, R.F.	195.00	79.50
3¼x4¼" PRE ANNIV. SPEED GRAPHIC, Zeiss F4.5, R.F.	195.00	79.50
3¼x4¼" ANNIV. SPEED GRAPHIC, Zeiss F4.5, R.F.	195.00	99.50
3¼x4¼" KALART CAMERA, ¢ Raptar F4.7, flash, R.F.	295.00	145.00
4x5 B & J PRESS CAMERA, ¢ Raptar F4.7, R.F.....L.N.	175.00	95.00
4x5 ANNIVERSARY SPEED GRAPHIC, Ektar F4.7, R.F.	210.00	110.00
4x5 BUSCH PRESSMAN, ¢ Ektar F4.7.....L.N.	165.00	109.50
9x12 STANDARD LINHOF, 5" Dagor, Kalart R.F.	175.00	79.50
9x12 STANDARD LINHOF, 5¼" Tessar F4.5, R.F.	175.00	89.50

TOP TRADE-IN FOR YOUR OLD EQUIPMENT

LEICA IIIC (like new)

With coupled range finder, shutter speed from 1 second to 1/1000th.

	Reg.	SALE
With uncoated 50mm Elmar F3.5 lens	$244.00	$129.50
With coated 50mm Elmar F3.5 lens	244.00	149.50
With uncoated Summar F2 lens		149.50
With uncoated Summitar F2 lens		174.50
With coated Xenon F1.5 lens	350.00	209.50
With coated Summarit F1.5 lens	435.00	285.00
LEATHER EVEREADY CASE for above		8.50
SIMS FLASH GUN for above	28.50	11.95

YOUR CHOICE ONLY $79.50 (while they last)

90 ELMAR F4 coated TELEPHOTO LENS in lightweight chrome mount. Like new *Regularly $132.60*

35mm SUMMARON F3.5 coated WIDE ANGLE LENS in lightweight chrome mount. Like new *Regularly $122.40*

35mm CONTAX S WITH EYE-LEVEL FOCUSING

T coated Zeiss Biotar F2 lens, built-in flash, built-in self timer, leather Eveready case

Reg. $492 **special $209.50**

CONTAX IIA

With coated Zeiss Sonnar F1.5 lens, shutter speeds from 1 second to 1/1250th, coupled range finder, built-in flash, leather Eveready case.

Reg. $504 **SPECIAL $279.50** (like new)

LENSES FOR THE CONTAX	If New	SALE
28mm Tessar F8 wide angle, uncoated	$120.00	$ 69.50
35mm Orthometar F4.5 W.A., uncoated.....exc.	110.00	59.50
85mm T coated Sonnar F2 lens, lightweight chrome mount.....L.N.	229.00	129.50
135mm Sonnar F4 lens, coated, heavy mount..exc.	170.00	79.50
135mm Sonnar F4 T coated lightweight mount L.N.	170.00	109.50

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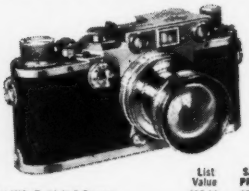

	List Value	SALE PRICE
Leica IIIC, T-ctd f1.5 Sonnar	425.00	179.00
Leica IIIC, cf1.5 Summarit	434.00	289.50
Leica IIIC FLASH OUTFIT, f3.5 Elmar Lens, Flashgun	343.00	159.50
Leica IIIA, f3.5 Elmar	243.20	119.50
Leica D, f2 Summar	196.50	89.50
Leica IIC, f3.5 Elmar	210.00	139.50

Average Ship. Wt. 5 lbs.

Get Double Value from Your Present Leica Outfit!

BRAND NEW — Latest LEICA IIf camera body with built-in flash synchronization. Use it for all flash shots, as an extra magazine for different types of film—ALL WITH YOUR PRESENT LENSES AND ACCESSORIES. POSTPAID **139.40**

LEICA FOLDING POCKET FLASH GUN POSTPAID **24.00**

NOW...SAVE $40.00!

One of Our Finest Values! BRAND NEW!

PRAKTICA II 35mm FLASH Reflex Camera

with Coated f2.9 Victar Lens and BUILT-IN FLASH SYNCHRONIZATION

59.50 Ship. Wt. 5 lbs.

List $99.50!

- Critical Focus Magnifier—No Parallax
- Focal Plane Shutter Speeds ½ to 1/500 second and "B"
- Double Exposure Proof—Exposure Counter
- Eyelevel Sportsfinder
- Mount for Interchangeable Lenses

SPECIAL! Set of 3 Extension Tubes for Ultra Close-ups (A $10.00 Value) Postpaid **6.95**

Hard-to-beat VALUE!

SAVE ! BRAND NEW! Latest Model!

16mm BOLEX H16

3-LENS MOVIE CAMERA OUTFIT

WITH 3 BRAND NEW LENSES!

Total Value $344.93! **277.50** Ship. Wt. 19 lbs.

THE 3 LENSES!
- BRAND NEW Ctd. 1" f1.9 Astar Lens
- BRAND NEW Ctd. 3" f3.5 Astar Telephoto
- BRAND NEW Ctd. 15mm f2.8 Astar Wide-Angle

- BRAND NEW CAMERA Complete with Frame Counter, Audible Footage Indicator, Critical Focusing Eyepiece, Tri-focal View-finder, Hand-Crank, 2 Take-up Spools.

LIKE NEW! SAVE $82.00!

Complete 8mm

REVERE MOVIE OUTFIT

REVERE 88

8mm MOVIE CAMERA

with Coated f2.5 Lens
- Uses Economical 8mm Film Rolls
- 5 Speeds
- Glare-proof Optical Viewfinder

REVERE P85D

8mm MOVIE PROJECTOR
- 500 Watt Illumination for Brilliant Color or Black/White Movies
  - Fast Rewind
  - Lock for Still Projection

...PLUS BRAND NEW
- 30 x 40 Crystal Beaded TRIPOD SCREEN, Adjustable Height, Carrying Handle
- REVERE Deluxe Projector CARRYING CASE!

Total List $211.50!

VACATION SPECIAL **129.50**

Ship. Wt. 29 lbs.

BRAND NEW! Save Up To $105.45!

Bell and Howell AUTOLOAD & AUTOMASTER

16mm MAGAZINE MOVIE CAMERAS with
- Five Shutter Speeds Including Slow-Motion
- Single-Frame Exposure Release
- Lock for Continuous Run
- Built-in Exposure Guide
- Instant Film Loading—No Threading

GUARANTEED for LIFE by BELL & HOWELL!

AUTOLOAD Camera with 1" Ctd. f1.9 B & H Super Comat Focusing Lens *List $214.95!* **129.50** Ship. Wt. 10 lbs.

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All Latest Models! GUARANTEED PERFECT! Demonstrators! Display Models! Quantities Limited! Order Now for Best Selections!

	IF BRAND NEW	LIKE NEW VACATION SPECIAL
35mm Cameras		
ARGUS C-3, cf3.5*, Flashgun, RF	62.50	52.50
ARGUS C-4, cf2.8*, Flashgun, RF	109.50	92.50
BOLSEY B-2, cf3.2*, RF	73.50	59.95
Kodak PONY 828, cf4.5*, Flashgun, Case	48.70	39.50
Kodak RETINA IIa, cf2* Xenon, MX Sync	164.10	137.50
VITO II, cf3.5* Skopar, Prontor-S	54.50	44.50
Zeiss CONTESSA, cf2.8*, RF, MX Sync	214.00	149.50
Reflex Cameras, Folding Cameras		
ARGOFLEX 40, cf4.5*, Flashgun, Case	48.65	40.95
CIROFLEX D, cf3.5*, Ektalite, Case	96.40	76.50
Ansco SPEEDEX, cf4.5*, 2¼ x 2¼	36.50	29.95
POLAROID Camera, Flash Shutter	89.75	79.50
Voigtl. BESSA IIRF, cf3.5* Skopar	115.00	94.50
Slide Projectors		
ARGUS 2 x 2, 100W, DeLuxe Case	34.95	28.50
GOLDE 2 x 2, 300W, Manumatic Changer	58.50	47.50
KODASLIDE MERIT 2 x 2, 150W	26.10	21.95
VIEWLEX V-33, 2 x 2, 300W, blower-cooled	62.95	44.50
Enlargers		
FEDERAL 135, f4.5, condenser	49.95	39.50
FEDERAL 269, f6.3, cold lite illum	53.00	39.95
Simmon OMEGA D-2, 5¼" f4.5, condenser	215.12	164.50
8mm Movie Cameras		
BELL & HOWELL Magazine, cf1.9	164.95	139.95
DeJur CITATION, cf1.9	89.50	74.50
REVERE 50, cf2.8, drop-in film loading	49.50	39.50
REVERE 88, cf1.9 focusing	97.50	77.50
8mm Movie Projectors		
Bell & Howell REGENT 500W, DeLuxe Case	179.95	139.50
DeJur "750", 750W	149.50	109.50
16mm Movie Projectors		
KEYSTONE A-82, 750W	119.50	89.50
KEYSTONE K-160, 750W, Cordamatic	139.50	99.50
REVERE P-48, 750W, DeLuxe Case	182.50	137.50

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WILCOX-GAY Combination

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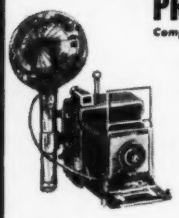
List $149.50! Ship. Wt. 28 lbs. **89.50**

- Records from Microphone or Directly from Records
- Plays or Records 1 Full Hour
  - YOU Can Convert to Record Player at NO COST!
  - Automatic Rewind
  - Light and Compact
  - Two Speakers
  - Tone Control
  - Fast Forward
  - Fully Guaranteed

SAVE up to $82.04! BRAND NEW! Latest

4x5 Pacemaker GRAPHIC PRESS OUTFIT

Complete for...



189.50 Ship. Wt. 10 lbs.

Total Value $256.69!

CROWN GRAPHIC CAMERA—List $126.40 • Coated 135mm f4.7 Wollensak Raptar in Rapax Shutter • Coupled Rangefinder, Installed • Solenoid, 3-Cell Flashgun, Reflector, Cord, Installed • 4 x 5 Cut Film Holder • Graflok Back—Ektalite Screen

Same Outfit with 4 x 5 Pacemaker SPEED GRAPHIC CAMERA—Total List $301.04, only **219.00**

SAVE OVER 50%! Like New! Demonstrators!

Only a Limited Supply Available!

PRAKTIFLEX 35mm

35mm Single-Lens Reflex Camera

with f2.9 Victar Lens

34.50 Ship. Wt. 5 lbs.

List $72.50!

- Focusing Reflex Finder
- Focal Plane Shutter Speeds to 1/500 second.

FOR BETTER PICTURE TAKING!

SAVE on LATEST MODEL

EXPOSURE METERS

Like New! Fully Guaranteed!	List Price	Vacation Special
GE PR-1 Deluxe ASA	29.25	21.50
GE DW-58 ASA	21.80	16.50
GE MASCOT ASA, Midget	15.25	11.50
CHRONOS Featherweight ASA	22.50	14.95
BERTRAM Lightweight ASA	14.95	11.50
WESTON MASTER II	27.63	21.50
WESTON MASTER CINE II	27.63	21.50
WESTON CADET	18.28	14.25
DeJUR 50 Lightweight	15.00	10.95

Shipping Weight 3 lbs.

$2.98 Deluxe LEATHER CASE for any Meter above ....only **$1.89**

A PEERLESS Value! Precision-Built! Used

2¼x3¼ ANNIVERSARY SPEED GRAPHIC

Choice of f4.5 Tessar, Skopar or Xenar Lens

- Coupled Kalart Rangefinder
- Synchro Flashgun
- Speeds to 1/1000 Second

99.50 Ship. Wt. 8 lbs.

Specials!

CHOOSE FROM OUR GREAT SELECTION at LOWEST PRICES!

Sensational TRIPLE-OFFER!
SAVE up to $23.51! All BRAND NEW! Latest!

Imported German CAMERA OUTFITS!

35mm • ROLL-FILM • REFLEX CAMERAS
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Your Choice $38.89 Complete

2¼ x 2¼ TWIN-LENS REFLEX Outfit
Plus FLASHGUN and Leather CASE!
Coated f3.5 Anastigmat Lenses

- Twin-Lens Focusing
- Takes 12 pictures on 620 Film.
- Complete with Synchronized Flashgun and Eveready Case, Fresh Batteries.

Ship. Wt. 9 lbs. Value $62.40! **38.89**

2¼ x 3¼ FAMOUS Folding CAMERA
Plus FLASHGUN!
Ctd. f4.5 Schneider Radionar Lens

- Speeds 1 to 1/250 Sec. Self-Timer.
- Takes 8 Full-Size 2¼x3¼ or 16 Half-Size Pictures.
- Complete with Synchronized Flashgun and Fresh Batteries.

Ship. Wt. 8 lbs. Value $50.95! **38.89**

Peerless Own Exclusive RIVAL 35mm
Plus FLASHGUN!
Coated f3.5 Ennagon Lens

- Speeds 1 to 1/300 Sec; Self-Timer.
- Access. Rangefinder Clip.
- Optical-Viewfinder
- Complete with Synchro Flashgun, Fresh Batteries.

Ship. Wt. 6 lbs. Value $57.95! **38.89**

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Each Album shipped complete with leaves and frames for 12 full-size pictures.	Each	Two for
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COMPLETE With:
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- Records or Plays for 2 Hours
- Dual Speed
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IMMEDIATE DELIVERY!

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- Can be Converted for 35mm Film

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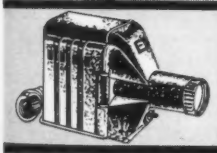
Synchro FLASHGUN, Reflector, Cord, Bracket 8.95

133 POSTPAID



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2x2 SLIDE PROJECTOR

- BLOWER-COOLED — Protects Your Valuable Slides
- 200 WATT ILLUMINATION
- Double Light Condensers
- Coated 5" Lens
- UL Approved Cord, Switch

Total Value $46.45!

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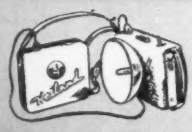
FREE! Set of 26 A-to-Z Slides!



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- GE FLASH TUBE FOR 10,000 FLASHES
- 1/2000 Sec. Exposure (at any shutter speed)
- AC Operation—Convertible to Batteries
- Lightweight—only 3½ lbs.
- Complete with—SHUTTER CONNECTING CORD, 12 Ft. EXT. CORD, RUBBER-LINED CAMERA BRACKET!

NOTE! When Ordering—State Camera and Shutter! *List $85.60!*

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SYMBOLS:
RF—Coupled Rangefinder
¢—Coated Lens
*—Flash Shutter

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SAVINGS! *Our mass purchasing power and LOWEST-PRICE POLICY are your assurance of the Greatest Possible Savings! Buy from PEERLESS for YOUR BEST BUYS*

35mm CAMERAS

	New	Used
ARGUS A2, f4.5, bit-in mtr.		14.95
ARGUS C3, ¢f3.5* RF, Flashgun, Case	69.50	42.50
BALDINETTE ¢f3.5* Schneider, Latest FULL-SYNCHRO M-X	49.95	39.95
BANTAM FLASH Kodak, ¢f4.5*	56.00	37.50
BANTAM SPC'L Kodak, f2, RF		99.50
KODAK 35, ¢f3.5*, RF		54.50
MINOX II, ¢f3.5, light weight		59.50
RETINA II Kodak, f2, RF		84.50
SIGNET 35 Kodak, ¢f3.5*, RF	92.50	64.50
STEREO REALIST, ¢f3.5*, RF	159.00	124.50

Average Shipping Weight 5 lbs.

CONTAX CAMERAS

	New	Used
CONTAX I, f3.5 Tessar, RF		59.50
CONTAX III, f2 Sonnar, RF		159.50
CONTAX IIA, ¢f2 Sonnar, RF*	444.00	274.00
CONTAX S, ¢f2* Biotar, RF	475.00	199.50

Average Shipping Weight 5 lbs.

ACCESSORIES

	New	Used
35mm ¢f3.5 Summaron w. ang	122.40	79.50
85mm ¢f1.5 Summarex tele	459.00	299.00
90mm f4 Elmar telephoto		64.50
135mm ¢f4.5 Hektor tele	165.00	119.50
VIDOM Universal Leica Finder		19.50
35mm f2.8 Biogon wide angle		97.50
85mm f4 Triotar telephoto		69.50
85mm f2 Sonnar telephoto		99.50
135mm f4 Sonnar telephoto		89.50
Contax Universal Finder	84.00	59.50

Average Shipping Weight 3 lbs.

REFLEX CAMERAS

	New	Used
BOLSEY C, ¢f3.2*	109.50	79.50
ARGOFLEX EF, ¢f4.5*,	59.50	39.95
CIROFLEX E, ¢f3.5* Rapax	117.55	79.50
Kodak REFLEX, ¢f3.5		69.50
Kodak REFLEX II, ¢f3.5*, case	161.00	99.50
ROLLEICORD, ¢f3.5* Xenar		99.50
ROLLEICORD III, ¢f3.5* Zeiss	123.75	
AUTO ROLLEIFLEX, ¢f3.5 Xnr.		149.50
Auto ROLLEIFLEX, ¢f2.8*		219.00
AUTO ROLLEIFLEX, LATEST, M-X Synch. ¢f3.5* Xenar	248.00	
AUTO ROLLEIFLEX, LATEST, M-X Synch. ¢f3.5* Tessar	268.00	
ROLLEIFLEX, f3.5 Tessar		69.50
Zeiss IKOFLEX I, ¢f3.5 Zeiss		79.50
Zeiss IKOFLEX III, ¢f2.8 Tessar		139.50
HASSELBLAD ¢f2.8*, Ektar	535.00	389.00
KINE EXAKTA II, f2.8		99.50
KINE EXAKTA V, ¢f2* Biotar		198.50
National GRAFLEX II, f3.5		44.50
2¼x3¼ GRAFLEX B, RB, ¢f4.5		69.50
3¼x4¼ GRAFLEX D, RB, f4.5		69.50
4x5 GRAFLEX B, RB, f4.5 Kdk		69.50
4x5 SUPER D GRAFLEX, RB, ¢f5.6* Kodak Ektar	267.25	189.00

Average Shipping Weight 6 lbs.

LATEST BOOKS

LEICA Guide, New 1952 Edition	1.57
LEICA MANUAL	5.00
ROLLEI Annual 1952 Edition	3.95
NEW ROLLEI GUIDE, Just Out	1.76
35r Technique, Complete Volume	3.60
35mm KODAK Camera Guide, Just Out	1.76
TWIN LENS Reflex Guide, Just Out	1.76
EXAKTA Guide, incl. VX	1.76
TEEN AGE Photography Guide	2.65
STEREO REALIST Guide	1.76
GRAPHIC GRAFLEX Photography	4.05
NEW-LIFETIME 12th Edition: PHOTO-LAB INDEX, 1400 pages, 24 Sections, Deluxe Binder	16.16

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ROLL FILM CAMERAS

	New	Used
Ansco SPEEDEX, 2¼x2¼, ¢f4.5*	36.50	24.50
Ansco TITAN, 2¼x2¼, ¢f4.5*	69.95	39.95
Kodak MEDALIST, f3.5, RF		89.50
Kodak MEDALIST II, ¢f3.5*, RF	304.75	179.50
Kodak VIGILANT 620, f4.5		29.50
Voigt. RANGEFINDER BESSA, 2¼x3¼, f3.5		59.50
Zeiss IKONTA A, 1/2120, f3.5		39.50
Zeiss Ikonte B III, 2¼ x 2¼, ¢f3.5* Tessar, MX synch, built-on range finder	126.00	
SUPER IKONTA B, f2.8 Tess, RF		99.50
SUPER IKONTA B, ¢f2.8* Tessar, RF MX Synch	236.00	169.50
SUPER IKONTA BX, f2.8, RF, built-in exposure meter		129.50
SUPER IKONTA BX, ¢f2.8* RF, exposure meter MX Synch	281.00	239.50
SUPER IKONTA BX ¢f2.8* RF, Exposure Meter		169.50

Average Shipping Weight 5 lbs.

8mm EQUIPMENT

MOVIE CAMERAS

	New	Used
B&H COMPANION, ¢f2.5		49.50
B&H SPORTSTER, ¢f2.5	89.95	59.50
B&H AUTO-8 MAGAZINE, ¢f1.9 1½" ¢f3.5 foc. lenses	255.90	179.50
CINE KODAK 8-20, f3.5		24.50
CINE KODAK 8 Mag., ¢f2.7	124.15	79.50
CINE KODAK BROWNIE, ¢f2.7	43.30	29.95
Keystone OLYMPIC, ¢f1.9	92.75	62.50
Revere 55, ¢f2.8	69.50	39.50
Revere 8-61, Mag, ¢f1.9, latest	137.50	89.50

Average Shipping Weight 12 lbs.

MOVIE PROJECTORS

	New	Used
B&H FILMOMASTER, 400W		99.50
KEYSTONE K-108, 750W	139.50	89.50
REVERE DELUXE 90, 750W	159.50	89.50

Average Shipping Weight 30 lbs.

16mm EQUIPMENT

MOVIE CAMERAS

	New	Used
B&H FILMO 70D, f3.5 Cooke		99.50
BOLEX H-16, latest, 1/2" ¢f1.9	282.25	179.50
CINE KODAK K, f1.9		79.50
CINE KODAK MAGAZINE, f1.9		89.50

PROJECTORS

	New	Used
REVERE MAGAZINE, ¢f1.9	182.50	99.50
B&H FILMO 57, 400 Ft.		57.50
B&H DIPLOMAT, 750W, case	299.95	189.00
KEYSTONE A-72, 300W		47.50
KODASCOPE 16-10, 750W	154.40	89.50

Average Shipping Weight 40 lbs.

SLIDE PROJECTORS

	New	Used
ARGUS 2x2, PB, 200 Watt	36.95	24.95
Golde NU-MANUMATIC 2x2, 300W, Blower-cooled	58.50	39.50
KODASLIDE TABLE VIEWER	97.50	69.50
LA BELLE "500" 2x2	95.35	59.50
VIEWLEX V-3 2x2, 150W	37.75	29.50

Average Shipping Weight 10 lbs.

ACCESSORIES

QUICK SET Jr. Tripod with Pan Head, 56" high, 24½" folded. Reg. 19.95	14.95
DKROOM EXHAUST BLOWER, light proof Twin-Blower, 3000 RPM. Reg. 21.50	17.39
ROTARY PRINT WASHER, stainless, 12½x16" drum Reg. 83.95	69.89
3-SECT. BRASS/CHROME Tripod	3.98
Ketch-All GADGET BAG, plastic	2.39
ELECTR. PRINT DRYER, chrome, takes two 11x14, double surf. Reg. 192.5	15.69
11x14 PRINT WASHER, fast flowing, complete with hose Reg. 8.35	6.78

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SAVE UP TO 60%!

ALL OUR EQUIPMENT IS FULLY GUARANTEED!

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Mercury II, ctd. 2.7 Sync., 1/1000 Sec., l. n. $	29.50
Akarette, ctd. Rad., 3.5 Sync., Selft., l. n.	45.00
Karat II, cpld. rf., Xen. 2.8, l. n.	45.00
Bolsey B-2, ctd. 3.2, Sync., like new	53.50
Weltini, Xenon F:2, Compur Rapid, like new	59.50
Signet, ctd. Ektar 3.5, Sync., like new	74.50
Robot II, ctd. Xenon 1.9, Sync., like new	79.50
Argus C-4, ctd. 2.8, Sync., l. n.	79.50
Retina II, Xenon F:2, Comp. Rap., like new	79.50
Retina II B, ctd. Xenon F:2, Sync., NEW	99.50
Karomat 36, ctd. Xenon F:2, Sync., like new	109.50
Contessa, T-ctd. Tess. 2.8, Sync., like new	114.50
Retina II A, ctd. Xenon F:2, M-X Sync., l. n.	119.50
Contax II, F:2, l. n. $129.50; with F:2.8, l. n.	109.50
Contax S, T-ctd. Biot. F:2, Sync., NEW	229.50
Kine Exakta Varex (V), Victar 2.9, like new	129.50
Kine Exakta Varex (V), T-ctd. Tess. 3.5, l. n.	149.50
Kine Exakta Varex (V), ctd. Prim. 1.9, l. n.	169.50
Kine Exakta Varex (V), T-ctd. Bio. F:2, l. n.	189.50
B&H Foton, 1952 Model, T 2.2, like new	319.50

FROM OUR LEICA DEPARTMENT:

Leica III C, coated Elmar 3.5, like new	135.00
Leica III C, coated Summitar F:2, like new	185.00
Leica III C, coated Summarit 1.5, like new	245.00
Leica II F, coated Elmar 3.5, like new	175.00
Leica II F, coated Summitar F:2, like new	225.00
Leica II F, coated Summarit 1.5, like new	285.00
Leica III F, coated Elmar 3.5, like new	229.50
Leica III F, coated Summitar F:2, like new	279.50
Leica III F, coated Summarit 1.5, like new	339.50
Ctd. Summaron 3.5, 35mm, chrome, like new	79.50
Ctd. Elmar 3.5, 50mm, chrome, like new	49.50
Summar F:2, 50mm, like new	39.50
Ctd. Summarit 1.5, 50mm, chr., l. n.	179.50
Ctd. Hektor 1.9, 73mm, chrome & black, l. n.	97.50
Ctd. Culminar 2.8, 85mm, chrome, NEW	67.50
Ctd. Elmar F:4, 90mm, chrome & black, l. n.	65.00
Ctd. Elmar F:4, 90mm, chrome, like new	79.50
Ctd. Hektor 4.5, 135mm, chr. & blk, l. n.	89.50
Ctd. Hektor 4.5, 135mm, chrome, like new	119.50
Leitz Imarect Universal Finder, like new	32.50
Tewe Polyfocus Zoom Univ. F., 35-200mm, N.	37.50

REFLEX CAMERAS:

Natl. Graflex Ser. II, B&L Tess. 3.5, l. n.	49.50
Exakta 127 Jr., Tessar 3.5, like new	49.50
Ciroflex E, ctd. 3.5, Rapax Sync., like new	69.50
R. B. Graflex 3¼x4¼, Ser. B, 4.5, Sept., l. n.	69.50
1952 Mod. Rolleicord III, ctd. Xen. 3.5, l. n.	109.50
Sup. D. Grflx. 3¼x4¼, ctd. Ekt. 4.5, FA, l. n.	125.00
Primarreflex, ctd. Makro Plasmat. 2.7, l. n.	125.00
Auto Rollei, ctd. Tessar 3.5, like new	139.50
Auto Rollei, Tess. 3.5, Heiland Solen., l. n.	145.00
1951 Auto Rollei, T-ctd. Tess. 3.5 (X), l. n.	185.00
1952 Auto Rollei, ctd. Xen. 3.5 (M-X), l. n.	199.50
1952 Auto Rollei, T-ctd. Tess. 3.5 (M-X), l. n.	219.50

HIGHEST CASH PRICE OR LIBERAL TRADE-IN ALLOWANCE FOR YOUR USED CAMERA, LENSES AND EQUIPMENT.
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Bessa 46, Skopar 3.5, Compur, like new	29.50
Vigilant 620, ctd. 4.5, Sync., like new	29.50
Monitor 620, chrome, 4.5, Kodamatic, l. n.	29.50
Bessa I, ctd. 4.5, Compur Rapid, like new	32.50
Recomar 2¼x3¼, 4.5, rims. Comp., l. n., FPA	39.50
B&J 4x5 Grover View. Camera, l. n., n. bllws.	39.50
Welta Perle ½-120, Tess. 2.8, Comp., l. n.	49.50
Monitor 620, ctd. 4.5, Flash Supem., l. n.	49.50
R. F. Bessa 120, Hlmr. 3.5, Comp. Rap., l. n.	49.50
R. F. Bessa 120, Heliar 3.5, comp. Rap., l. n.	65.00
Sup. Ikonta B, S.W., Tess. 2.8, l. n., case	115.00
Medalist II, ctd. Ekt. 3.5, Sync., l. n., case	165.00
4x5 Pacem. Crown, ctd. Ekt. 4.7, KRF, l. n.	179.50

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T-ctd. Zeiss Biogon 2.8, 35mm, ltwt., l. n.	119.50
T-ctd. Sonnar F:2, 85mm, ltwt., f. C., l. n.	129.50
Sonnar F:4, 135mm, chrome, f. Contax, l. n.	89.50
T-ctd. Sonnar F:4, 135mm, ltwt., f. C., l. n.	119.50
T-coated Zeiss Biotar 1.5, 75mm, for Contax S or Praktica, like new	125.00
Ctd. Meyer Helioplan 4.5, 40mm, f. K.E., l. n.	49.50
T-ctd. Tessar 4.5, 40mm, f. Kine Ex., l. n.	49.50
T-ctd. Biotar 1.5, 75mm, f. Kine Ex., l. n.	129.50
T-ctd. Triotar F:4, 135mm, f. Kine Ex., NEW	55.00
Ctd. Raptar 2.7, 17mm, C-mount, like new	39.50
Ctd. Raptar 1.9, 1", C-mount, l. n.	49.50
Kodak 3.5, 2", C-mount, like new	29.50
Ctd. Raptar F:4, 3", C-mount, like new	65.00
Trioplan 2.8, 3", C-mount, like new	49.50
Kodak 4.5, 4½", C-mount, like new	45.00
Tessar 4.5, 180mm, Compur, l. n.	49.50
Zeiss Pentaprism Eyelevel f. Kine Ex., l. n.	39.50
Steinheil 6x30 Binoc., ctd., C.F., l. n., case	39.50
Ruka 10x40 Binoculars, C.F., like new	39.50

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De Jur Citation, ctd. 2.5, like new	45.00
Revere 88, ctd. 2.5, like new	45.00
Zeiss Movikon K, 8mm, 2.8, 1 Magazine, l. n.	45.00
Keystone K-40, 8mm Mag., ctd. 2.5, like new	69.50
Ampro 350-A, 8mm Mag., 2 lens-tur., 2.5, l. n.	119.50
Simplex Pockette 16mm Mag., 3.5, like new	29.50
Cine Kodak B, 16mm, 1.9, like new	49.50
Keystone A-9, ctd. 1.9, l. n., $79.50; ctd. 2.5	59.50
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Revere 85 Deluxe, 8mm Proj., 500 W., l. n.	79.50
Keystone A-8, 8mm, 750 W., like new, case	89.50
Revere 90, 8mm Proj., 750 Watt, like new	99.50
Keystone K-109, 750 W., l. n., splicer, case	119.50
Keystone A-82, 16mm Proj., 750 Watt, l. n.	89.50
Natco 16mm Sound Proj. Mod. 3015, l. n.	129.50
Argus PB-300, 300 W., f. sl. & str., l. n., case	43.50
TDC Vivid D, 300 Watt, Blower, like new	45.00
TDC Mainliner, 300 Watt, Blower, like new	49.50
TDC Streamliner, 500 Watt, Blower, like new	69.50
Golde Reflex 2¼x2¼, 300 W., Bl., l. n., case	69.50

ACE CAMERA EXCHANGE
136 EAST 58th STREET, NEW YORK L-22, N. Y.

New products

Regula 35mm Camera

The Regula is a new 35mm camera on the market. It is light, solidly constructed, and features full M-X flash synchronization.

Other features include an optical view finder, accessory clip, depth of field scale ring, double exposure prevention, visible red-white exposure signal, and automatic exposure counter.

The Regula is available in three models: Model 1A, with f/2.8 Cassar lens in a Compur M-X shutter, speeds to 1/500, $65.50; Model 1B, with f/2.8 Cassar lens in a Prontor "S" shutter, speeds up to 1/300, $55.85; and Model 1D, with f/3.5 Cassar lens in a Prontor "S" shutter, $48.50. For further information write:
BURLEIGH BROOKS CO.
10 WEST 46 STREET, NEW YORK, N. Y.

The Bower 35mm Camera

The Bower 35 is a German made 35mm camera. It features an f/2.8 Steinheil Cassar lens, and comes equipped with any of four shutters.

Only 4½ x 2⅞ x 2⅝ inches overall, the Bower 35 has a diecast aluminum body, and weighs 13 ounces.

It features front lens focusing from 3½ ft. to infinity, double exposure prevention, automatic exposure counter, shutter speeds and diaphragm stops visible from above, built-in flash synchronization, and encased eye-level viewfinder. All models have body and finger shutter releases, and body and shutter cable release sockets. The Bower is available with the following shutters: Vario, with speeds from 1/25 to 1/200 and bulb, $36.50; Prontor S, with speeds from 1 sec. to 1/300 and

(*Continued on page 25*)

A HANDY FILM STORAGE CHEST AT NO COST TO YOU!

Compco Reel CHEST-PAK
PAT. PENDING

When you buy your reels and cans this new convenient way, you're getting a genuine plus value. The Compco Reel Chest-Pak is a sturdy, fiber board storage chest containing six sets of Compco, Spring-clip reels with cans. There's an index printed on the chest, and individual can labels are included to give you a complete film storage and filing unit.

You get all this for the price of the reel and can sets alone. The storage chest costs you nothing.

Now at Your Dealers

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Synchro-Sunlight Makes The Difference

SUNLIGHT ALONE

At left is a typical "face the sun" snapshot—with the usual squinting, unnatural expression. At right is the same girl, same day, taken by Synchro-Sunlight. What a difference! A natural, smiling expression and beautiful back lighting. The idea of Synchro-Sunlight photography is simple—the results spectacular. You place the subject with sun at *back or to one side*—then illuminate the face with Kalart synchronized flash.

SYNCHRO-SUNLIGHT

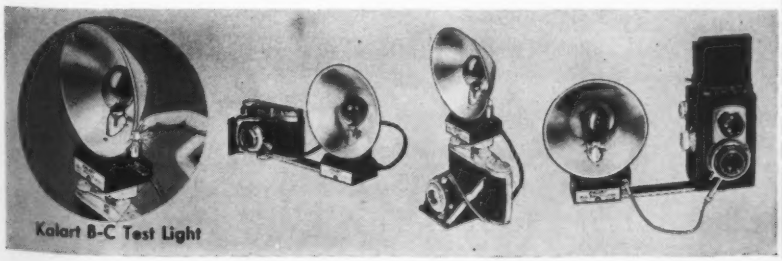
New Synchro-Sunlight Guide *FREE* — with coupon below

Taking Synchro-Sunlight pictures is fun and easy—*WHEN* you know how to balance daylight with flash. The new Kalart Synchro-Sunlight Guide tells how to do this. Covers all popular black and white films—COLOR FILMS—and leading types of flashbulbs. Just turn the dial and there's the answer—simple, clear, easy-to-follow. You'll want to use Synchro-Sunlight to balance your lighting when part of your subject is in shadow and part in bright sunshine—to take snapshots on porches or other deep shade—to get brilliant, full-lighted pictures early in the morning or late in the afternoon. Hurry and send for your Guide today.

Regular Price, 25¢

Get a Kalart B-C...and Be Certain

A Kalart *B-C* means you can *Be Certain*. No other flash equipment is so simple to use—so dependable—and gives you so many safeguards against flash troubles. You can *Be Certain* because the battery in a Kalart *B-C* is good for two years—because it uses a new superpower method of firing flashbulbs that gets top efficiency out of every bulb. You can *Be Certain* with a Kalart *B-C* because its exclusive built-in test light shows—*before you shoot*—if flashbulb and firing system are OK. There's a Kalart B-C model for almost every camera—old or new. Easy to attach. Price, for cameras with built-in sync, $14.30 complete.



Kalart B-C Test Light

MAIL COUPON TODAY!

The Kalart Company Inc. Dept. C-7
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Please send *free* Kalart Synchro-Sunlight Guide—regular price 25c. Note—only one Guide per coupon. This offer expires Sept. 30, 1952.

Print Name and Address

Name of Photo Dealer

KALART

DESIGNED FOR THE AMATEUR... *Used by Professionals...*

BERTRAM

Photo Electric Cell

EXPOSURE METER

$14.95

with lapel chain

Light as a feather! Rugged as a tank! Accurate as a slide rule! — That's the sensational Bertram exposure meter! Simple settings and dials make it easy to read without complicated mathematical feats. Can be used for movies and stills. Gives direct readings for subjects requiring minutes of exposure — even at small stops and with slow films. There has never been anything like it at the price and we guarantee it unconditionally.

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110 West 32nd Street
113 West 31st Street
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LOngacre 4-1600

Attention!... Camera Fans!

The new Voigtländer

KONTUR SPORTSFINDER VIEWFINDER

permits you
to take pictures

WITH YOUR EYES WIDE OPEN

This is what you see

- *No eye strain — no squinting*
- *Spots still or moving objects in full size*
- *Shows completely composed picture with faithful accuracy*
- *Has fitting to attach to standard shoes*
- *Shows area covered by camera lens while subject is under constant observation*

It's revolutionary, it's inexpensive. Keep both eyes open while sighting the subject and you will see it in its surroundings, in natural size and within four solid white lines forming a rectangle. There is also a dotted parallax area which indicates the exact angle of view when shooting close-ups. You simply study the composition of your picture or watch your subject, to capture peak expression or action.

It's a gadget no camera fan should be without, and it's priced at only

$8.50

FOR USE WITH FOLLOWING CAMERAS:

35mm *Vitessa, *Vito II or *III, *Prominent, Leica, Kardon, Contax, Nikon, etc.

2¼ x 2¼ Perkeo and similar cameras.

2¼ x 3¼ Reg. *Rangefinder Bessa II and similar cameras.

2¼ x 3¼ Comb. Bessa I and similar cameras. Shows dotted vertical area for ½ size, 1⅝ x 2¼ ins. negatives in addition to the full 2¼ x 3¼ ins. size.

*Special Clip-on Shoe . . . $1.50
specify camera when ordering.

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110 West 32nd Street • 113 West 31st Street
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35MM VITO II

with the new Color-Skopar f3.5 lens in Prontor Super Synchro Shutter

- Has automatic locking device. Impossible to double-expose or over-wind.
- Automatic counting device registers each exposure.
- Built-in optical finder.
- Special shutter release to eliminate camera movement.
- Handsome satin chrome finish.
- Built-in self-timer.
- Built-in flash synchronization.
- Streamlined, compact, sturdy leather-trimmed body.
- Takes color or black and white pictures.

$54.50 Eveready Carrying Case $7.75

WITH F3.5 COLOR-SKOPAR LENS IN COMPUR RAPID SYNCHRO SHUTTER (1 SEC. TO 1/500TH) $61.25

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NO eye strain!

NO distortion!

. . . ONLY COOL, NATURAL **BRILLIANCE** WITHOUT BULBS OR BATTERIES

and only $7.95

Black, Gray or Brown Plastic

COMPARE ALL THESE EXCLUSIVE FEATURES

- Comfortable group viewing, binocular vision.
- Uses daylight or artificial illumination. No hot spots.
- Holds 36 Readymounts or 15 glass slides.
- Uses film strip up to bantam size.
- Additional magnifier; finest optical system.
- No bulbs or batteries to change.

MICO Vue

At your local camera store, or order direct

MICO PHOTO PRODUCTS CO.

119 S. Dearborn St., Chicago 3, Illinois

NONE BETTER!

TANKS AND DRYERS

FEDCO Products

MADE IN U.S.A.

NEW YORK 7, N. Y.

New "VARIGAM" Filter Holder

For Use With DuPONT "Varigam" Filters & Paper

$9.75

New model holding five Varigam filters. Made of durable aluminum with a grey wrinkle finish.

- Makes your work easier
- Quick selection of desired filter
- Easily attached to practically all enlargers
- Filters protected from dust and scratches

At your dealer or sent postpaid if cash with order (specify make and model of enlarger).

Bellcraft Mfg. Co., 1900 Myra Ave., Hollywood 27, Cal.

SPECIAL

35MM 8 for $1.00 COLOR

TRANSPARENCY DUPLICATION

MOUNTED IN STANDARD 2x2 SLIDES

COLOR PRINT SERVICE

2x—2¼ x 3¼" Color Prints .20

3X—3¼x4¼ . ea. .50 | 5X—5x7 . . . ea. 1.00

4X—4x5 . . . ea. .60 | 8X—8x10 . . . ea. 1.75

Made on Ansco Color Printon from Ansco or Eastman Transparencies.

COLOR FILM PROCESSING $1

35mm 20 Exp Mounted, 120 or 620 Processed

35mm 36 Exp. . . Mounted . . $1.50

COLOR TV FILM LABS

144 FIFTH AVE., NEW YORK 11, N.Y.

24 HOUR SERVICE

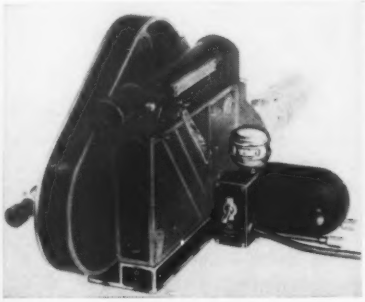
NEW PRODUCTS

(*Continued from page 20*)

bulb with built-in self timer, $43.50. For further information write:
SAUL BOWER INC.
114 LIBERTY ST., NEW YORK, N. Y.

Par Universal Motor Drive for Cine Special Camera

A new electric motor drive for the Cine 16mm Kodak Special camera has been designed. This motor is light and strong enough to drive the Cine Special when equipped with a Par 400 foot magazine. It is mounted on a special camera base which fits alongside the Par four-lens turret, and can be removed to allow use of the camera spring drive. The camera can be turned by hand for threading by means of a knurled knob on the motor shaft. A reversing switch for backwinding is available for all motors.



As a safety feature, a flexible coupling connects the motor to the camera single frame shaft. The motor will stall in case the camera mechanism jams, thus preventing damage to camera or motor. Speeds of the motor are controlled by the camera governor, and the complete range of 8-64 frames per second is provided. The motor may be operated from a battery pack or any other DC source, and the use of AC is possible by means of the PAR AC control unit. For further information and prices write:
PAR PRODUCTS CORP.
926 N. CITRUS AVE., HOLLYWOOD 38, CALIF.

Revere Tape Recorder

This new tape recorder features two automatic indicators to obtain the proper recording level, a precision index counter which enables the user to know at what point he is on a reel, and a new high speed lever for fast forward or rewind.

To adjust volume control you merely turn the knob until the "normal" indicator flashes and no flashing occurs at the "distorted" indicator. Two full hours may be recorded on each twin-track 7-inch reel, at standard operating speed.

The index counter makes it possible to mark the title and index number of any portion of a recording.

The other innovation of the new

(*Continued on page 26*)

"THE GREATEST SLIDE SHOW ON EARTH"

PRESENTING

TDC's COMBINATION OFFER!

DELUXE model D PROJECTOR AND Selectron CHANGER

WAS $76.50*

NOW $69.50*

MODEL D Projector . . . specially aligned 300-watt lamp, 5" f/3.5 coated lens with internal baffles, exclusive roller-bearing focusing, cuff-mounted blower, many other famous TDC features . . . *value-plus* with its own SELECTRON-Semimatic Changer . . . economical, versatile, for all types of slide mounts, and rapid, easy rearrangement. Together — a saving combination at $69.50.

TDC PROJECT-OR-VIEW

$74.50*

Projector, viewer — two in one! Big 6¾" x 6¾" viewing glass. Converts to projection at a flick of the finger. Coated f/2.9 anastigmat lens. Feed-through carrier takes all 2x2 slides.

Standard Model—150 watts, convection cooled, AC-DC..... $74.50*

De Luxe Model—200 watts, blower cooled, AC only..... $84.50*

*Federal tax included

FREE SLIDE BOOKLET!

Up-to-date guide written by Rus Arnold, APSA

THREE DIMENSION CO.
4555 W. Addison St., Chicago 41, Illinois
Dept. M.P. 7

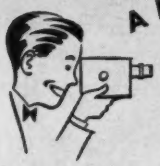
Please rush me a FREE copy of your new booklet on slide photography and projection.

Name_____

Address_____

City_____ Zone____ State_____

the FIRST TIME Any Lens Manufacturer ever made such an Offer...



A MATCHED FREE COATED OPTICAL GLASS FILTER

WITH EVERY Wollensak MASTERPIECE CINE RAPTARS LENS 8mm or 16mm

Now you can buy a complete movie lens—a Masterpiece Cine Raptar—with a drop-in, coated, optical glass, haze filter *at no cost to you.* With Wollensak's *new* Masterpiece Cine Raptars, filters fit back of the lens hood and become an integral part of the lens . . . are held rigidly in place . . . can be replaced easily by other matched Wollensak filters.

Filters are indispensable to movie making. They help dramatize your shots. And a haze filter is very important . . . should always be used when shooting daylight Kodachrome.

Plus 7 NEW CINE RAPTARS HIGHEST QUALITY, COMPLETE CINE LENS LINE

2" (50mm) f/2.5 Telephoto Cine Raptar in focusing mount $69.50 no tax.

2½" (63mm) f/2.5 Telephoto Cine Raptar in focusing mount $77.50 no tax.

0.7" (17mm) f/2.5 Wide Angle Cine Raptar in focusing mount $75.60 tax included.

FOR 8MM CAMERAS

6.5mm f/2.5 Wide Angle Cine Raptar in fixed focus $44.24 tax included

38mm f/1.5 Telephoto Cine Raptar in focusing mount $67.50 no tax

FOR 16MM CAMERAS

½" (12.7mm) f/1.5 Wide Angle Cine Raptar in focusing mount $99.68 tax included.

3" f/2.8 Telephoto Cine Raptar in focusing mount $68.50 no tax

Wollensak has a new booklet containing 6 typical movie scripts. They show you how to make better story-telling movies. Get your copy today from your photo dealer.

ASK YOUR DEALER FOR FREE MOVIE SCRIPTS

Ask your photo dealer to show you these Masterpiece Cine Raptars today!

Raptar... the MASTERPIECE of Cine Lenses

Wollensak OPTICAL COMPANY
Rochester 21, N. Y.

NEW PRODUCTS

(*Continued from page 25*)

Revere is the high speed lever. When in use, this lever automatically disengages all previously depressed push buttons, thus protecting against tearing the tape.

To thread, simply place a single wrap of tape around the takeup reel and set the reel in motion.

The Revere Tape Recorder may also be used as a public address system; and a remote accessory cable plugged in to replace the regular power cable makes it possible to use the recorder where remote control is desired. Price: $225. Literature and further information can be obtained by writing:
REVERE CAMERA CO.
320 E. 21 STREET, CHICAGO 16, ILL.

S.V.E. School Master Projector

The School Master is a new dual purpose projector for single frame filmstrips and 2 x 2 slides. It is a 300 watt blower cooled model with a 5 in. f/3.5 anastigmat lens, and has one piece aluminum construction.

It features single slot threading, a noiseless film advance which can be operated from either the left or right side, and an automatic warning to indicate approach of film ending. It also has automatic framing. A self contained condenser system removes as a unit for easy cleaning and quick lamp replacement.

The School Master is compact—8⅝ in. high, 5⅛ in. wide, 11¾ in. long, and it weighs 7 pounds. Any one of three slide changers—horizontal, semi-automatic, or the Airequipt fully automatic—can be utilized. The School Master is finished in pearl gray. Price: $64.50. For further information write:
SOCIETY FOR VISUAL EDUCATION, INC.
CHICAGO, ILL.

Editor's Note: Due to a mechanical error an item on the X-Pando Gadget Bag was run last month with the wrong prices. We are therefore running the entire item once again this month with the correct prices.

X-Pando Gadget Bag

The X-Pando is a new patented gadget bag that makes use of smartly placed zippers and accordion pleats to give the photographer more room for his equipment. For extra storage space, you merely open the zippers and release the pleated compartments on the main section or on the outside pocket. It is made of Texhyde, and is claimed to be scuff-proof, waterproof, and stainproof. Additional features

are the all around top zipper with lock, adjustable carrying straps and brass hardware. Price: No. 710X, 14 x 10½ x 5 in., $19.95, No. 705X, 9 x 10 x 3 in., $15.95. For additional information write:
RUKO COMPANY
3 W. 18 ST., NEW YORK 11, N. Y.

Kontur Sports Viewfinder

This viewfinder is made by Voigtlander, and is designed for 35mm, 2¼ x 2¼, and 2¼ x 3¼ cameras. It permits you to take pictures with both of your eyes wide open.

Both eyes are kept open while sighting the subject. The eye watching the subject will see it in natural size, while the eye looking into the finder will see

(*Continued on page 30*)

SAVE AT FOTOSHOP

Sensational New RICOHFLEX 2¼x2¼ REFLEX CAMERA

- Easy focusing on ground glass
- Coated anastigmat f3.5 lens
- Shutter speeds to 1/100
- Built in Flash synchronization
- Depth of field scale
- Self-erecting focusing hood
- Welded steel body, black leather and chrome trim

$49.95
With Eveready Carrying Case

SAVE AT FOTOSHOP

COMPLETE 35mm OUTFIT FEATURING BOLSEY B-2

Terrific savings on "the works" for 35mm outdoor shots.

Outfit includes:	LIST
New Bolsey 35mm camera, model B-2,	$73.50
Carrying case for camera	7.95
2 rolls color film	4.56
150-Watt slide projector	37.50
Genuine 40x40 beaded tripod screen	15.95
All-Metal slide file	2.50
Total List	$143.96

SPECIAL $99.50
Camera Alone $73.50

SAVE AT FOTOSHOP

SUMMER SCREEN SALE!

GENUINE BEADED TRIPOD SCREENS

Yes, quality construction and fabric at ridiculously low prices.

	REG.	SALE
30 x 40	$13.75	$8.95
40 x 40	15.95	9.95
37 x 50	19.25	12.95

SAVE AT FOTOSHOP

COLOR FILM BARGAINS

35mm Kodachrome Reloads — Daylight type, 20-ex. cartridges. Tested and guaranteed perfect.
$2.25 EACH
5 for $10.00
(Price includes strip processing)

35mm Ansco Color Reloads — Guaranteed fresh 20-ex. cartridges. Daylight or tungsten.
$1.49 EACH
7 for $10.00

SAVE AT FOTOSHOP

SAVE ON LENSES!

8mm MOVIE TELEPHOTO . . . 1½", f3.5 focusing mount, coated, color-corrected. Value $24.00.
SPECIAL $12.88

35mm TELEPHOTO ATTACHMENT . . . for all 35mm cameras except Retina II. Reg. $19.95.
SPECIAL $15.88

Retina II attachment.
Reg. $29.50. SPECIAL $23.68

35mm WIDE ANGLE ATTACHMENT . . . fits virtually all 35mm cameras. Reg. $19.95.
SPECIAL $15.88

SAVE AT FOTOSHOP

You Can't Beat

7-SECTION POCKET TRIPOD

Imported, sturdy duraluminum with rubbercord finish. Extends to 48 inches, closed to under 12 inches. Complete with miniature tiltop.
List $11.90
SPECIAL $7.99

2-SECTION ELEVATING TYPE TRIPOD

Amazingly light-weight, unusually steady. Elevating action is smooth, simple. Opens to app. 60", closes to 25". Complete with head.
Formerly $20
SALE $14.49

fotoshop

ACCESSORY BARGAINS

METAL SLIDE BOX for 35mm slides. Holds 100 glass or 200 readymounted slides. Reg. $2.50.
SPECIAL $1.79 EACH
3 FOR $5.00

METAL STEREO FILE . . . holds 72 in glass or 144 in cardboard. Compact, attractively styled. Reg. $4.25.
SPECIAL $3.15

IMPORTED METAL SELF-TIMER . . . Delayed action type, screws into cable release socket. Adjustable time lapse, automatic resetting release. Fits most cameras. State make of your camera. Value $4.50.
SPECIAL $2.59

RANGEFINDER FOR ALL CAMERAS . . . precision, all-metal. Micrometer-type focusing dial. Direct reading, easy to use.
SPECIAL $2.95

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TOP TRADE-IN ALLOWANCES

Send in your equipment for our appraisal. We will return same to you at our expense if you are not pleased with our offer.
20% Deposit on C. O. D.'s. Please add approximate postage.

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UNITED'S HAND PICKED VALUES FOR YOU

AUTOMATIC SYNCHRONIZED CONTAX S CAMERA

- WITH F2 "T" Coated Zeiss Biotar
- WITH PRE-SET AUTOMATIC DIAPHRAGM
- COMPLETE W/CASE

• VALUE $477.50.

$249.00

ACCESSORIES FOR ABOVE

- New Extension Tube Outfit ..... $ 8.10
- New 85mm f2.8 Steinheil Coated Telephoto lens 59.50
- New 135mm f4.5 Steinheil Coated Telephoto lens 49.50

JUST TWO LEICA FLASH CAMERAS

- Leica IIIC w/f2 Coated Summitar.
- Complete with Case.
- WITH Hakosyn & Life Synchronizer.
- If New $380.00.

SPECIAL $204.00

BOWER X 120 CAMERA

- f4.5 Ctd Radionar lens
- Shutter 1 sec. to 1/250th
- Built in Flash
- Waist & Eye Level Finder
- Body Shutter Release
- Takes Half & Full size 120

FREE: FLASHGUN AND CASE

$43.00 Complete

CONTESSA 35 CAMERA OUTFIT

- w/ f2.8 "T" Ctd Tessar
- new MX COMPUR RAPID SYNCHRO SHUTTER
- BUILT IN EXPOSURE METER
- EVEREADY CARRYING CASE
- LIGHTWEIGHT FLASH GUN
- USED GUARANTEED ONE YEAR
- Regular Value $255.00

$141.95

SAVE $11.01 BRAND NEW

VOIGHTLANDER BRILLIANT REFLEX

- Uses 120 films 2¼" Square picture
- f6.3 Voigtar coated lens
- Shutter 1/25th, to 1/75th. T.B.
- Delayed Action Timer Built in

Regular $29.50

SPECIAL $18.49

BRAND NEW

KINE EXAKTA V

- w/ "T" ctd. f2.8 Tessar lens
- w/ Eye Level Penta Prism
- w/ Speeds 12 sec to 1/1000th
- w/ everyready carrying case
- synch for flash & strobe

$234.50

Regular $293.00

(discontinued model)

35mm CAMERAS

	NEW	USED
ARGUS C-3 f3.5 RF. Complete	$ 69.50	$39.50
ARGUS 21 Mkfdr w/Case	62.10	44.50
EK Flash BANTAM f4.5	56.00	39.50
EK BANTAM SPECIAL F.2, Flash	.....	109.50
BOLSEY B f3.2 (c) R.F.	61.50	36.00
BOLSEY B2 f3.2 (c) Range Finder	73.50	46.00
BOLSEY C REFLEX f3.2 lens R.F.	109.50	72.50
KODAK 35 f3.5, Flash-Kodamatic	.....	34.50
KODAK 35 f3.5 Rng-Fdr.	.....	44.50
KODAK 35 f4.5 Fl Kodamatic	56.00	37.50
MERCURY II f2.7 (c)	.....	22.50
EK PONY 828 f4.5	31.15	22.50
EK PONY 135 f4.5	35.75	24.50
RETINA I f3.5 K.A.	.....	27.50
RETINA IIb f.2 Xenon, Built in Flash	.....	109.50
ARGUS COLOR-CAMERA F.4	.....	29.50
AGFA KARAT f6.3	.....	17.50
AGFA KARAT f4.5	.....	22.50
AGFA KARAT f3.5	.....	24.50
ZEISS TENAX I f3.5	.....	39.50
ALTIX f2.9 Coated	34.50	27.50
EK Bantam f4.5	.....	22.50
ADOX f3.5 Prontor II	.....	17.50
PERFEX 55 f2.8 (c)	.....	34.50
PERFEX 101 f4.5 (c)	.....	24.50
UNIVEX CORSAIR II f4.5 Flash Mod.	.....	19.50
UNIVERSAL VITAR f3.5 (c) Flash Mod.	.....	24.50
AGFA KARAT f2.8 Xenar, RngFdr	.....	44.50
ROBOT I f3.5 Tessar	.....	42.50
ROBOT w/75mm f3.8 Tele-Xenar	.....	34.50
ROBOT II f1.9 Xenar (c) Flash Model	100.00	69.50

LEICA AND CONTAX

	USED
LEICA IC f3.5 EL-MAR (c)	$ 97.50
LEICA IIIa f.2 SUM-MAR	132.50
LEICA IIIc f.2 SUM-MITAR	169.00
LEICA A f3.5 ELMAR	44.50
CONTAX III f1.5 SONNAR	189.00
CONTAX III f.2 SONNAR	169.50
CONTAX II f1.5 SONNAR	179.00
CONTAX II f.2 SONNAR	159.00

CONTAX ACCESSORIES

	NEW	USED
35mm f2.8 Biogon W.A.	.....	119.50
85mm f2 Sonnar Tele Ctd.	.....	129.00
135mm f4 Sonnar Tele Ctd.	.....	119.00
Magazine Cartridges	5.30	3.95
Contameter for Contax III	.....	69.50
Speed O Copy for Contax	49.50	38.00
Revolving Turret Finder	.....	54.00
Omnica De Luxe Fitted Case	60.00	.....

1952 PRAKTICA FX

Factory Built in Flash for Bulbs and Strobelite.

	NEW
w/ VICTAR f2.9 (c)	$ 99.50
w/ TESSAR f3.5 PRESET (c)	139.50
w/ PRIMOPLAN f1.9 (c)	139.50
w/ TESSAR f2.8 PRESET (c)	169.50
Cases for Above	10.95
*EYE LEVEL PRISM FINDER	19.95
*PRAKTICA FLASH GUN	13.50
Set of 3 EXTENSION TUBES	9.95
105mm f4.5 TELEPAR TELE	44.70
135mm f4.5 STEINHEIL TELE	60.00
85mm f2.8 STEINHEIL TELE	68.00

*Sold with Cameras only

LEICA ACCESSORIES

	NEW	USED
35mm f3.5 Elmar W.A. Lens	.....	$46.00
35mm f3.5 Summaron W.A.	122.40	76.00
35mm f4.5 Cassaron W.A.	69.50	56.00
50mm f2 Summitar Ctd.	187.00	99.50
50mm f1.5 Summarit Ctd.	272.00	.....
85mm f1.5 Summarex Ctd.	.....	337.00
85mm f2 Nikkon Tele Ctd.	.....	119.50
85mm f2.8 Steinheil Ctd.	84.50	68.00
90mm f2.5 Angenieux Tele.	99.50	79.50
90mm f4 Elmar Chrome Tele.	132.60	84.50
135mm f4.5 Hektor Tele.	.....	79.50
135mm f4.5 Steinheil Tele.	75.00	59.50
Universal Finder for Leica	29.95	.....
Cases for above lenses	6.50	.....
Rapid Winder under #400,000	.....	24.00
Original Filters Summar, Elmar Green I, II, Orange, Red	.....	4.95
Leitz Bindo O Mat	18.00	.....
Super Nooky for Summitar	15.95	.....
Choice of 35mm, 75mm, 85mm, 90mm & 135mm View Finders each	8.10	.....
3¼x4 Microscope Adapter	75.00	49.50
Leica Manual Latest	3.95	.....
Omnica Fitted Case for Leica	60.00	.....
Leica Exposure Meter	24.00	15.00
Hakosyn Flash unit for IIIC-A	8.95	.....

EXAKTA CAMERAS & ACCESSORIES

	NEW	USED
Exakta VX f2.8 Pre Set	269.50	.....
Exakta VX f2 Biotar Pre Set	343.00	274.00
Penta Prism for above	50.00	.....
Cases for above cameras	9.95	.....
35mm f3.5 W.A. Cassaron lens	49.50	.....
35mm f2.5 Retrofocus Wide Angle	99.50	79.50
40mm Schneider Isogon Wide Angle	58.50	.....
40mm f4.5 Meyer Helioplan W.A.	49.50	.....
75mm f1.5 Biotar Telephoto coated	216.50	159.50
85mm f2.8 Steinheil Tele	68.00	54.50
90mm f1.8 Angenieux Tele	149.50	119.50
90mm f4 Sola Tele Ctd.	37.95	.....
135mm f4.5 Steinheil Tele	60.00	48.50
135mm f3.8 SUN TELE	49.50	.....
135mm f.4 ZEISS TELE	75.00	57.50
SET IMPORTED EXTENSION TUBES	12.50	.....
MICROSCOPE ADAPTER	27.50	.....

	NEW
Zeiss Prismatic Viewfinder For Model I & II Kine Exakta	$48.00
Leather Case for all viewfinders	3.00
Rewind Lever Ihagee	2.00
Giant Release Knob, Ihagee	1.25
Modern Exakta Guide by Tydings	1.59
The Exakta Guide for Model I, 127, 120	1.49

REFLEX CAMERAS

	NEW	USED
ARGOFLEX E f4.5 Ctd.	.....	29.50
CIROFLEX E f3.5 Rapax	117.55	89.50
CIROFLEX F f3.2 Rap. Synchro	155.90	109.50
FLEXARET CROWN f3.5 Synchro	99.50	74.50
REFLECTA JR. f3.5 Syn, CASE Complete	39.95	.....
REFLECTA II f3.5, CASE	.....	59.50
ARGOFLEX 40 f4.5, CASE Synchro	44.90	32.50
VOIGHT. REFLEX f4.5	24.50	.....
VOIGHT. REFLEX f6.3	18.49	.....
ARGOFLEX EF f4.5 Syn.	66.50	42.50
ANSCO REFLEX f3.5	.....	139.50

REFLEX ACCESSORIES

	NEW
Sport finder for 1950 Rollei	$ 6.95
Focus Hood Extension	1.50
Reflex Focus Beam	3.29
Hartley Field Lens	4.49
Specify model Rollei Panorama Head	14.19

ROLL FILM CAMERAS

	NEW	USED
ANSCO 620 CAPTAIN	.....	11.95
AGFA 120 BILLY f8.8	.....	12.50
UNIVERSAL ROAMER II f4.5	48.00	24.50
VOIGHT. BESSA f4.5 Compur	.....	22.50
ZECA BETTAX f4.5 Compur	.....	24.50
EK VIGILANT 616 f6.3	.....	23.50
EK MONITOR 616 f4.5	.....	39.50
EK VIGILANT f4.5	.....	29.50
S. S. DOLLY f3.5 Skopar RF	.....	37.50
S. S. DOLLY f2.8 TESSAR RF	.....	54.50
SINTAX ½/120 f3.5 Compur Type	.....	22.50
SUPER IKONTA C f3.8 RngFdr	.....	89.50
BOWEX X f4.5 PRONTOR S (c)	43.50	32.50
EK MEDALIST I f3.5 (c)	.....	109.50
POLAROID LAND CAMERA	89.50	59.50

Many Others in Stock. Write your needs.

ROLL FILM ACCESSORIES

	NEW
FINGERTIP ADJUSTABLE CABLE RELEASE	$ .69
KODAK SELF TIMER	3.48
KODAK SERVICE SELF TIMER	11.25
$2.95 IDEAL RANGE FINDER	2.19
CHROME RANGE FINDER	3.49
NEW FRAMEX SELF TIMER MODEL II	3.75
40" METAL CABLE RELEASE $3.40 20"	2.00
40" METAL RELEASE, LEICA 3.20 20"	2.00
IMPERIAL MONOCHROME VIEWER	1.35

FILM VIEWERS

	NEW
2x2 TESTRITE HAND VIEWER	$ .69
KIMAC HAND VIEWER 2x2	.59
IMPERIAL VIEWER 2x2	2.79
ELECTRIC PREVIEWER	2.49
PAK (LaBelle) AUTO HAND VIEWER	4.95
STEREO-TACH VIEWER w/LITE	9.95
LITE ONLY FOR STEREO-TACH VIEWER	4.95
COMMANDER BATTERY VIEWER	4.50
MICO TABLE VIEWER	6.49
GUILD 120 VIEWER	4.00
GENEVA 3"x4" VIEWER	2.95
TWIN LENZ 35mm VIEWER	8.95
$22.00 KIMAC ELECTRIC VIEWER	12.50
KODAK 4X TABLE VIEWER (ELECTRIC) Demon	37.95
KODAK SER. II "A" TABLE VIEWER Demon	74.50
TDC PROJECT-OR-VIEW Dem	59.50
F-R PORT-O-VIEW Dem	37.95

AND NOW THIS NEW BIG PLUS

UNCONDITIONAL GUARANTEE WITH EVERY PURCHASE + SINCERE AND COURTEOUS SERVICE + UNSTINTED ASSISTANCE TO HELP SOLVE YOUR CAMERA PROBLEMS + A CHOICE OF THE MOST MODERN IN CAMERAS AND EQUIPMENT AND FAIR TRADE-IN ALLOWANCE FOR YOUR OLD EQUIPMENT

STEREO CAMERAS and ACCESSORIES

	UNITED'S PRICE
ILOCA STEREO I f3.5	$ 64.50
VIDEON STEREO f3.5 lens Used	69.50
STEREO-REALIST f3.5 Used	117.50
LIFE STEREO Viewer	9.95
KALART REALIST Flash Gun	7.95
FAMOUS MAKE REALIST FILTERS "TYPE A", FLASH, BLUE per Pr.	3.95
EVEREADY CASE for REALIST	8.49
STEREO-TACH for all CAMERAS	12.75
VIEWER for STEREO-TACH	4.95
VIEWER & LITE for STEREO-TACH	9.95

COATED WIDE ANGLE OR TELEPHOTO ATTACHMENTS

Available for (State Camera)

ARGUS C-C2-C3	CLARUS
BANTAM SPECIAL f.2	FLASH BANTAM
TOURIST f4.5	KODAK 35 R.F.
ANSCO SPEEDEX	KODAK 35 f3.5
ARGUS 21,A,A2	KODAK 35 f4.5
BOLSEY B,B2,C	RETINA I
MERCURY II	PONY 135
ANSCO TITAN	PONY 828
ARGUS C4	KODAK SIGNET
CIRO 35	STEREO REALIST
PERFEX 44-55	(Requires 2)

WITH CASE ONLY **$14.95**

GRAPHIC—GRAFLEX VIEW CAMERAS

	LIKE NEW
2¼x3¼ PRINTEX f4.5 Ektar (c) Range Finder	$ 69.50
2¼x3¼ REPORTER f6.3 Woll, Range Finder	59.50
2¼x3¼ BUSCH f4.5 KA, RF	74.50
2¼x3¼ GRAPHIC f4.5 Woll (c) Range Finder	99.50
3¼x4¼ SPEED f4.7 Ektar X (c) Range Finder	129.50
3¼x4¼ SPEED f4.5 Meyer, R.F. Solenoid	97.50
4"x5" Anni. Sp. f4.7 Ektar, Range Finder	89.50
4"x5" CROWN f4.7 Optar, Syn, Range Finder	169.50
3¼x4¼ Super D 6" Ektar, Auto Diaphragm	149.50
2¼x3¼ Ser B f4.5 Ektar (c) Synchro	89.50
4"x5" Ser B 6⅜" f4.5 K.A.	49.50
3¼x4¼ Ser D 6½" f3.5 Tessar Coated	99.50
3A Postcard Graflex 7" Goerz f4.5	39.50
4"x5" EK Master VIEW W/Case	119.50
4"x5" GRAPHIC VIEW W/Case	79.50
5"x7" EK # 33A View	49.50
5"x7" EK 2D VIEW W/Case Demonstrator	117.00
8"x10" EK 2D VIEW W/Case Demonstrator	139.50
5"x7" LINHOFF CAMERA	99.50

COMPLETE HOME DEVELOPING OUTFIT

Consisting of roll film adjustable tank, 1 bottle developer, fixer, 3 trays, 1 printing frame, 1 darkroom bulb, film clips, 1 pkge print paper & complete instruction booklet.

Reg. $8.15 ONLY **$6.15**

8mm MOVIE LENSES

	NEW	USED
7.5mm f1.5 WA ELGEET B&H	$77.85	59.50
7.5mm f2.5 WA B&L	56.00	37.50
9mm f2.5 WA Wollensak	47.44	29.50
7mm f2.5 ELGEET WA	44.55	29.50
1½" WOLLENSAK f3.5 FF B&H	24.75	.....
1½" WOLLENSAK f3.5 Foc B&H	41.25	.....
1½" ELGEET f3.3 Focusing	41.75	29.50
1½" ELGEET f1.5 AUTO 8	68.35	54.50
1½" ELITAR f3.2 F.F.	10.95	7.59
1½" ELITAR f3.2 Foc.	13.95	.....
1½" SIGMAR f2.5 Foc	20.55	.....
1½" ELITAR f1.9 Foc.	31.65	.....
1½" ELITAR f2.3 Foc.	23.95	.....
½" f1.5 KINO PLASMAT	.....	39.50
1" f2.5 WOLLENSAK TELE Focus	.....	32.50
1½" f3.5 KODAK ANAST. Focus	.....	19.50

MOVIE ACCESSORIES

	NEW
KODAK Focus Finder for 8/90	$22.50
EK 16mm MAG. EXT. Tube Outfit	24.50
16mm EK MAG FOCUS FINDER	24.50
$32.95 HOLLYWOOD 8-16 Editor	25.10
$6.95 TWO LITE POWELL MOVIE LITE Portable	4.95
$3.95 PRESTO Dry Splicer	1.95
$6.95 UNIVERSAL Movie Titler	4.49
$3.95 CORONET Dry Splicer	2.95
800 ft. 16mm TAYLOR Reels or Cans	1.79
1200 ft. 16mm TAYLOR Reels or Cans	1.95
1600 ft. 16mm TAYLOR Reels or Cans	2.45
$6.50 MANSFIELD Jr. Splicer, Editor Complete w/rewinder	4.37
$8.50 8mm or 16mm DABRITE Movie Viewer	4.49
$14.50 8 or 16mm MICO Movie Viewer	9.72
$22.50 FEDERAL 8 or 16mm Camera Enlarger	15.95
$25.50 MANSFIELD SR Editor Outfit Complete	15.75
$6.95 DUALITE Cable 2 Lite	4.95
$57.95 8 or 16mm CRAIG Movie Editor	44.50
$10.00 EK W MOUNT SUP #2 LENS	4.95
$4.50 1st QUALITY 12 Reel 8mm Chest	3.43
DABRITE 8-16—Sound Splicer	2.95
$6.95 HOLLYWOOD Dry Splicer	4.95
$8.95 MANSFIELD Auto Splicer	6.95
$6.50 8mm 300-400 ft. 12 Reel Chest	5.25
16mm 400 ft. REELS 35c each, 3 for	1.00
8mm 400 ft. REEL & CAN COMB.	.89
8mm 200 ft. REEL & CAN COMB.	.69

CAMERA LENSES

	NEW	USED
2" f3.5 EKTAR, ComRAPID	.....	$19.50
2" f3.5 Xenar in Koo-Tiyoko	.....	14.50
2" f.2 Schneider XENON, ComRap	.....	39.50
85mm f4.5 SKOPAR, Compur	.....	19.50
3" f4.5 Goerz Dogmar Com.	.....	24.50
101mm f4.5 EKTAR "800" Super	76.50	.....
105mm f4.5 Radionar Pront	.....	24.50
135mm f4.7 Xenar CR. MX	58.15	.....
6" f4.5 CZ Tessar, NS Compur	.....	44.50
6" f4.5 Steinheil, Unofocal	34.50	27.50
6" f4.5 Schneider XENAR Press fl	76.00	59.50
6½" f4.5 CZ Tessar, Com. Coated	.....	59.50
203mm f7.7 Ektar fl. Super	77.50	.....
6" f3.5 CZ Tessar Compur	.....	69.50
6½" f4.5 Xenar Com	.....	54.50
65mm W.A. f6.8 Raptar Syn	98.23	.....
12cm f6.8 Leitmeyer WA, Prontor Flash	39.50	.....
90mm f6.8 Raptar Bbl (c)	49.50	.....
3½" Ext. W.A. Woll f12.5	42.50	.....

Many others in stock. Write your needs.

8mm MOVIE CAMERAS

	NEW	USED
B & H Companion f2.5	$ 79.95	39.50
B & H Sportster F2.5	89.95	59.50
B & H AUTO "8" f1.9	164.95	97.50
CINE NIZO f1.9 Xenaplan SPEC	119.50	.....
REVERE 99 TURRET f2.5	.....	59.50
AMPRO MAG. f2.5	143.50	109.50
AMPRO MAG. f1.9 F.F.	153.50	.....
AMPRO MAG. f1.9 Focus	173.50	.....
AMPRO MAG. TURRET f2.5	163.50	119.50
AMPRO MAG. TURRET f1.9 F.F.	173.50	.....
AMPRO MAG. TURRET f1.9 Foc.	193.50	134.50
EK BROWNIE f2.7	43.30	29.50
DeJUR CITATION f2.5	77.50	49.50
REVERE 55 w/Case	73.50	49.50
KEYSTONE K45 f2.8	129.50	89.50
KEYSTONE K8 f3.5	.....	39.50
KEYSTONE K8 f3.5	.....	29.50
DeJUR FADAMATIC Cal. Tur f2.5	.....	99.50

Many Others in Stock, Write your Needs.

16mm MOVIE CAMERAS

	NEW	USED
EK MODEL "B" f3.5	.....	42.50
EK MODEL "B" f1.9	.....	59.50
EK MAGAZINE f1.9	.....	99.50
DeVry f3.5 lens	.....	24.50
EK MAGAZINE f1.9 EKTAR	175.00	119.50
B&H AUTOMASTER f2.5	.....	109.50
REVERE MAG. f2.5	157.50	99.50
CINCLOX 100 ft f2.7	.....	47.50
KEYSTONE A3 f3.5	.....	37.50
B&H AUTOMASTER f1.9	169.50	.....
KEYSTONE A9 f2.5 lens	89.50	62.50
KEYSTONE A9 f1.9 Focusing	121.00	.....
KEYSTONE TURRET f2.5	119.50	.....
KEYSTONE TURRET f1.9	151.00	99.50
VICTOR III f3.5	.....	39.50
B&H 70 SUPERSPEED 128 frames	.....	119.50
EK CINE SPECIAL II f1.4 Ektar	1053.35	.....

8mm MOVIE PROJECTORS

	NEW	USED
KODASCOPE 8/90	199.50	117.00
REVERE 85 500w	.....	59.50
REVERE 85D 500w, Case	124.50	79.50
REVERE 90 750w, Case	159.50	109.50
DeJUR 750w w/Case	159.50	104.50
DeJUR 1000w w/Case	177.50	119.50
KEYSTONE R 37	64.50	.....
KEYSTONE R 8 500w	89.75	64.50
KEYSTONE K 109 w/Case	159.50	109.50

16mm PROJECTORS

AMPRO A 300w	.....	59.50
KODASCOPE E 750w	.....	64.50
KODASCOPE EE 750w	.....	69.50
KODASCOPE G 750w	.....	89.50
KEYSTONE A 82	119.50	74.50
KEYSTONE K 160 w/Case	149.50	97.50
REVERE P 48	182.50	114.50

16mm SOUND PROJECTORS

	MFR'S LIST	USED
B&H Utility 12" Spk.	579.00	279.50
EK FS 10 12" Speaker	395.00	189.50
Natco G 12" Speaker	395.00	179.50
VICTOR 40A 12" SPK.	425.00	149.50
VICTOR 40B 12" SPK.	425.00	129.50
VICTOR 25 12" SPK.	375.00	99.50
AMPRO STYLIST	400.00	299.50
EK PAGENT	400.00	299.50
B&H 202 12" Speaker Magnetic Projector	764.00	.....
B&H 202 Single Case	699.00	.....

BINOCULARS BRAND NEW

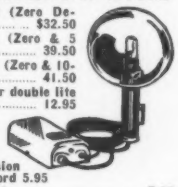
- PRECISION CONSTRUCTION
- FINEST QUALITY
- ALL WITH COATED OPTICS
- FREE CARRYING CASE

IF—Individual focus
CF—Center focus

$34.50	6x15 Ovo IF	$25.00
100.00	Zeiss 3½x15 Theatis	74.50
44.50	6x25 Catania	36.50
49.50	6x18 Stereor	34.50
19.95	3x10 Ofuna Spec.	9.95
12.75	3 Power Opera Glass Spec.	5.95
19.95	2½X Pride Opera Spec.	9.95
64.50	6x30 Emden CF	49.50
135.00	8x30 Zeiss Deltrintem CF	115.00
125.00	6x30 Zeiss Silvarem CF	107.00
69.50	8x30 Kassel. CF	52.50
109.50	8x30 W.A. Zenith CF	89.50
54.50	8x30 Apex CF	42.50
49.50	7x35 Apex CF	42.50
125.00	7x50 Benotar CF	99.50
87.50	7x50 Marinar IF Spec.	44.50
120.00	10x50 ARNOTAR L.W. CF	97.50
97.50	10x50 Beacon IF Spec.	59.50

THRIFT LITE STROBE FLASH

Special Demonstrator Models



MODEL AC 40 (Zero Delay)	$32.50
MODEL AC 45 (Zero & 5 MM delay)	39.50
MODEL AC 45F (Zero & 10-30 MM delay)	41.50
AD-15 Intensifier double lite output	12.95
BP 25 Portapack Battery power supply	15.95
EL 40 Extension Lite Reflector, cord 5.95	
P2.100 Flash Tube	7.95
Universal Brackets for above	1.69
Cords for various models (specify)	1.25

SAVE 22% ON BRAND NEW KODAK CAMERAS*

	REG.	SPECIAL
*Tourist I w/ f4.5 ctd.	$71.00	57.00
*Tourist I w/ f8.8	38.50	29.95
Brownie Target 620 2¼x3¼	7.35	5.75
Brownie Target 616 2¼x4¼	8.25	6.75
*Kodak 35 w/ f4.5 ctd	57.50	44.50

*Synchronized for flash. (Discontinued models.)

King Life Flash Holder 3.95

Brand New Nationally Famous FLASH UNITS

For all Synchronized cameras

Pistol Grip Model Reg. $14.95 — Special **$10.88**

Consists of sturdy, compact lightweight materials, heavy gauge Midget bulb reflector, bulb ejector, with standard bracket, cord, and pouch.

Standard Model Reg. $12.95 — Special **$7.69**

For midget base bulbs only, with standard bracket and cord.

De Luxe Model Reg. $17.95 — Special **$10.69**

For standard and midget base bulbs, with standard bracket, cord, and focusing reflector.

For Special Reflex Camera Bracket (instead of Standard) add 95c
(Please specify camera and shutter)

WORLD'S LOWEST PRICE ON NEW BC FLASH

"Panorama" for ASA, or Prontor Compur complete with batteries **$9.95**

DO YOU WISH TO RECEIVE OUR PERIODIC BULLETIN? IF SO PLEASE FILL IN THE COUPON AND MAIL TODAY.

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(*Continued from page 27*)

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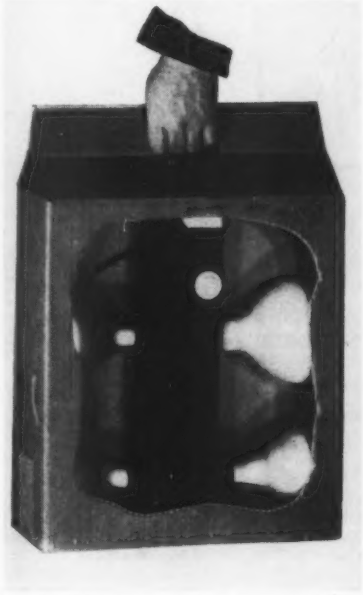

bright. It comes with a sturdy, lightweight camera mount which accepts all cameras. The Extendolite is supplied complete with a carry-case and an exposure "Dial Calculator". Price: $12.95. For further information write:
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up to the minute with P. S. A.

SO FAR we've talked mostly about the "when" and "where" of the Photographic Society of America's 1952 conclave, and the major field trips that have been planned in conjunction with this first vacation-time convention. (August 12th-16th at Hotel New Yorker.)

Now let's discuss the more serious side of the convention—the clinics and lecture programs designed to increase your picture making pleasure and know-how.

When you register for the Convention (as explained in this column in the May issue), you are given a badge that admits you to any of the divisional meetings. The hitch is that all PSA Divisions (Color, Nature, Motion Picture, Pictorial, etc.) will be buzzing along simultaneously. For this reason we suggest that the minute you are handed a program schedule, you make a bee-line for a quiet spot where you can study it *carefully*. Conflicts will be inevitable—unless, of course, you have the rare faculty of being able to attend meetings in several lecture halls at the same time.

A few of the highlight programs you may find yourself choosing between are as follows: In the Color Division, practically every lecture and program will be fully illustrated with color slides. John Doscher will discuss "Dye Transfer Work;" Helen Manzer will talk on the "Ins and Outs of Color Slide Shows;" Amy and John Walker will lecture on "Modern Art and Color Photography;" Charles Kinsey will talk on "Color Filters" with special emphasis on the amateur point of view; and A. C. Klein will conduct another Color Slide critique, following the hit he made at last year's PSA Convention in Detroit.

Add to these events a Color Clinic in association with the International Exhibit, and special slide showings of everything from "Swordfishing" to "The Eruption of Mit Mihara," and you begin to get some idea of what will be happening in one of PSA's main divisions.

For those with a technical bend, the Technical Division has added two brand new symposiums to their program: "Photography in Biology and Medicine;" and "Photography in Science and Industry." As for the Pictorial, Nature, and other Divisions—we'll discuss them next time. *A. Ahlers.*

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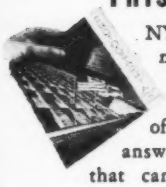

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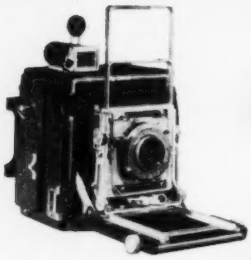

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	f4.7 Optar 5¼"	313.00	268.00
	f4.7 Ektar 5"	313.00	268.00
	f4.5 Zeiss Tessar 5¼"	329.00	284.00
4 x 5	f4.7 Schneider Xenar 5"	308.00	263.00
	f4.7 Optar 5¼"	318.00	273.00
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If you think it was easy to shoot this color picture, you're right. Horace Bristol did it. All he had to do was set up his Rolleiflex, with lens wide open (f/3.5), on a tripod, aim it in the general direction of where he expected the rockets to burst and wait. When he saw the first burst of flame, Bristol tripped his shutter for a one-second exposure of the Ektachrome, Daylight Type, film.

Of course, these are rather special fireworks. On the nights of July 21 and 28, 1951, more than 1,000,000 Japanese crowded the banks of the Sumida and Tama Rivers, in Tokyo, in a grand revival of "kawabiraki," a traditional river festival first celebrated in 1733. While 3,000 police and numerous fire brigades stood by to handle crowds and sparks, scores of small river craft cruised about on the waters under the exploding rockets, their decks covered with paper lanterns, minstrels and beautifully attired geisha girls. Over 500 multi-colored rockets split the darkness. Some of them Bristol caught—others were a bit too agile, and wandered off the edges of his film.

Obviously, not many of us are going to run over to Tokyo to catch this year's show, but get set for your own local display on July 4th. You need: a tripod or other firm camera support; a roll of color film (if your camera lens doesn't open any wider than f/6.3, you will have trouble except with very bright rockets unless you use Kodacolor film); a fireworks display not too far off.

You can make your picture exactly the way Bristol made his, or you can open the lens for several seconds (time exposure) to catch the entire trail of the ascending rocket as well as the burst. If you do it that way, don't forget to close the shutter afterwards.—*John Wolbarst*

take your girl to the woods...

Tired of the same old beach settings, the plain sky backgrounds, the swing in the back yard for your portraits? Why not try the woods? Whether you wind up in a heavily wooded park near a city or 'way out in the rural areas, the denser vegetation, intricate patterns of foliage and soft shadow areas will form a fascinating setting for a portrait. Andre de Dienes, best known for his photographs of girls outdoors, found the woods an interesting change from his beach locales. Two problems facing him were the shafts of sunlight and various shadows on the subjects' faces. The first problem he sidestepped by avoiding the spots of contrasting of shadows and undiluted sunlight. The second problem, shadows, he overcame with the use of a tinfoil reflector. De Dienes employed a Rolleiflex, a Graphic, a Graflex, and Super-XX film. Actually any camera from a box Brownie to an 8 x 10 view can go into the woods with you and bring back sparkling portraits among the foliage. So let's see how de Dienes made out in the forest primeval. Then, grab your camera—and a subject to photograph—and let's be off to the woods!

◁ NORMALLY, the photographer taking portraits would rather have lunch and a siesta at noon than risk the danger of the high sun causing blackened eye sockets. But in the woods, de Dienes found a small glen with a rock. The rock was in shadow while sunlight trickled through the foliage in the background. He posed his model atop the rock to take advantage of the natural prop and set his Rolleiflex for a 1/25 sec. exposure at f/16. Shadow under chin seemed to enhance overall effect, so no reflector was used.

◁ PUT AWAY the comb and brush when photographing a beautiful girl outdoors. She'll look more natural with her hair in charming disarray. The famous photographer unlimbered his 4 x 5 Super D Graflex for this picture and shot for 1/40 sec. at f/11 through an 18cm Tessar lens. A light yellow (K1) filter was placed over the lens to darken sky slightly, yielding a suggestion of clouds. A reflector was used to lighten the shadow area. Note how mirror highlighted other side of girl's face.

THE WOODS offer a thousand and one different locations for picture taking. Photographer de Dienes found a split-rail fence at the edge of the tree line. The problem was: pose the girl on the fence, by the fence, before the fence or behind it. He decided on a bit of cheesecake and petticoat display. He sat model on the fence. Data: 4 x 5 Speed Graphic, 6 in. Ektar lens, 1/100 at f/11. Note that the long focal length of the lens has thrown background out of focus, even at f/11. ▷

◁ WINDY DAY? How about an action shot? De Dienes found a flowering field near the woods where the breezes were doing a bit of blowing. The afternoon sun formed a small highlight on the moving model's forehead which did not detract from the picture. A speed of 1/250 at f/8 with a Rolleiflex was sufficient to stop nearly all action yet retain a feeling of movement. If model is approaching camera you can stop her with less speed than action at right angles to camera.

DE DIENES MADE HAY while the sun shone by the woods. He posed his model in a batch of hay and shot with a 4 x 5 Graflex D at f/16 and 1/40 sec. A reflector was used to lighten the shadows. A K1 filter was also used, but had little effect. Note that the photographer achieved a very natural facial expression on his models by having them face a direction other than the camera. He then has them follow the camera with their eyes without changing the direction of their bodies or heads. ▷

ON THESE TWO PAGES, two completely different treatments of the same theme by one photographer. Both are photographs of pretty girls on a path in the woods. But in the full page photograph, de Dienes has posed his model against a v-shaped tree trunk. A mirror in which she has been looking lies carelessly thrust aside. The hands are carefully placed, hair is carefully combed and the model is looking away from the camera although she is facing it. An exposure of f/8 at 1/25 with Rolleiflex registered background in adequately sharp focus. Small foil reflector was used to lighten shadows. ▷

HERE, HE HAS ACHIEVED a much more natural pose by employing a model with more casual attire and less studied expression. The walking pose also lightens the mood. The much shallower depth of field of a 6 in. lens as compared with a 3 in. Rollei lens is evident here. This picture was also shot at f/8, but look how much fuzzier the background is as compared with the photograph on the opposite page. Data: 4 x 5 Speed Graphic, 6 in. Kodak Ektar lens, 1/100 sec. Gray overcast sky during the afternoon. ▽

take stereo with any camera

by BART BROOKS Dir., Stereo-Graphic Labs. Inc.

WITH RELATIVELY INEXPENSIVE attachments and your present camera, you can introduce yourself to the wonders of stereo—in stills, both color transparencies and black-and-white prints, and—stereo movies.

First, let's take up still stereo photography. Today, for the ultimate in enjoyment, color transparencies are most often used. The first step is to adapt your single lens camera to take stereo. This may be done with an inexpensive attachment called the Stereo-Tach (Advertising Displays Inc., Covington, Ky. Price: Stereo-Tach and transparency viewer, about $18).

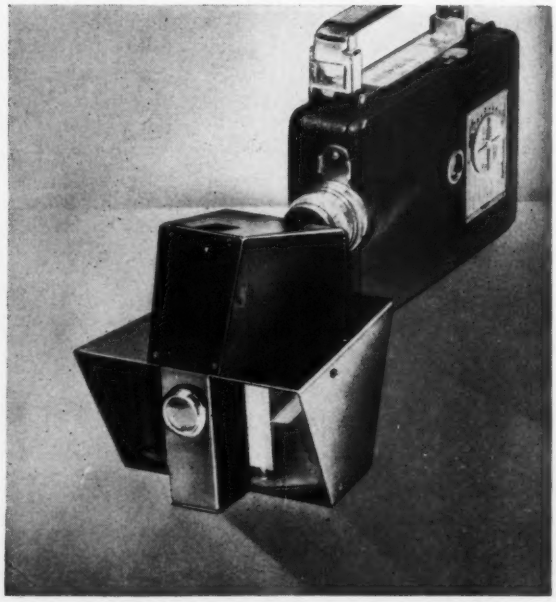
The Stereo-Tach is a beam-splitting device. By a system of mirrors it divides the normal field of a one-eyed camera into two dissimilar pictures as seen from two points of view and separated by normal eye width. When it is attached to the lens of a camera the two images are recorded side by side on the standard double-frame 35mm format, or on any format up to 4 x 5. The two images, the left and right stereo views, when properly made, have no sharp line of demarcation between them. They seem to blend or vignette into each other. When viewed in the Stereo-Tach transparency viewer they are presented to the eyes by means of a system of mirrors as two individual pictures, again separated by the usual 2½-in. measurement familiar in any stereo slide, and the two images are fused into one picture in three dimensions.

The Stereo-Tach is easily fitted to almost any camera, using Kodak adapter rings Series V, VI, and VII, for any lens barrel from ¾ to 2 in. in diameter. It must be square to the camera horizontally and centered over the lens to divide the picture exactly in two equal areas. Once set, it may be slipped on and off easily. Always check horizontal alignment when it is used. The camera operates exactly as before, but exposures should be increased one stop over normal meter readings.

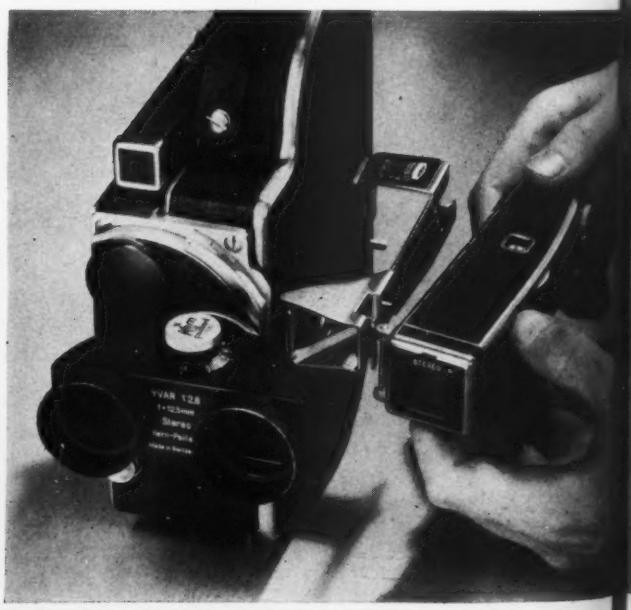
The Stereo-Tach is especially suitable for 35mm miniature cameras because the 35mm film size offers the most practical method of viewing stereo as a color transparency (*page 45, bottom*). Among the few exceptions for which the manufacturer does not recommend the Stereo-Tach are the Kodak Bantam Special, Kodak Retina, and Weltini, where the device cannot be readily fitted close enough to the lens for proper operation because of camera bed interference.

For best results the choice of aperture is somewhat limited. With 35mm cameras a stop between f/5.6 and f/11 will be about right. For larger cameras with longer focal length lenses the best stops appear to be between f/8 and f/16. The longer the lens, the smaller the stop.

The use of proper aperture *(Continued on page 96)*



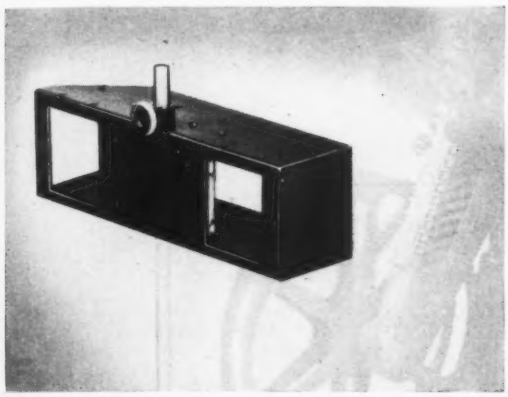
Nord converter fits almost all 16mm cameras with 1 in. lenses. Attaches to camera by means of special bracket.



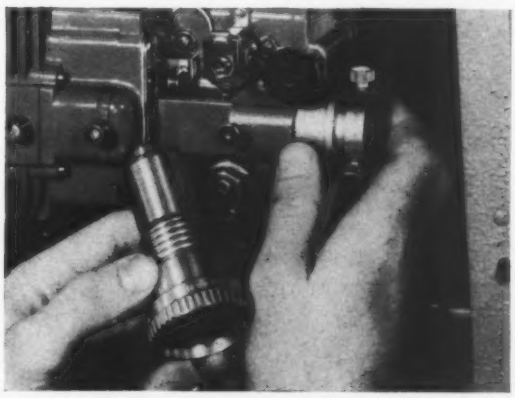
Paillard lens assembly replaces normal lens for stereo movies, but it will only fit on the Bolex H-16 cameras.

The Stereo-Tach print viewer can be used with any camera making negatives from 35mm up to 4 x 5 in. size.

35mm color slides fit in Stereo-Tach transparency viewer. A built-in light source is an extra attachment.



Nord projector converter fits on vertical stand in front of any 16mm projector. Once adjusted, it remains so.



Although Paillard camera assembly fits only the Bolex H-16, projection lens fits most 16mm movie projectors.

Stereo-Tach is simplest method of converting your present still camera to stereo. It fits almost any camera; is especially good with 35mm types.

all about DEPTH OF FIELD

by JOSEPH FOLDES

PHOTOS BY THE AUTHOR EXCEPT AS NOTED

WITHOUT GETTING INVOLVED in a great deal of superfluous technical information we are about to cast an eye over the practical side of depth of field: What it is (which is simple), what it can do for your pictures (plenty, and most helpfully), how to use it (no problem at all).

Theoretically, when a camera lens is focused sharply on a subject, any objects nearer to or further away from the camera than the subject will be out of sharp focus. In practice, however, we find that objects in a certain area in front of and behind the subject also *appear* to be in sharp focus. The extent or depth of this area in which objects appear sharply focused is called the depth of field. (Some people call this "depth of focus." That is quite incorrect. Depth of focus is something else.)

Depending upon the circumstances under which the picture is taken, the depth of field can be very shallow (an inch or less), or great (hundreds of yards or more), or anything in between. The theoretical discussion of what makes and governs the depth of field is a good subject for a chapter in a book on optics (for example, see *Lenses in Photography*, by Rudolf Kingslake) but need not concern us here. However, in practical use there are certain principles of great value in picture making.

With any one lens there are three major factors influencing the depth of field for normal photography:

(1) The distance of the subject from the camera lens. *The closer the subject is to the camera, the shallower the depth of field; the further away the subject is, the greater the depth of field.*

(2) The lens opening (f stop) being used. *With a given lens, small diaphragm openings (f/16 for example) give greater depth of field than large diaphragm openings (such as f/4.5).*

(3) The focal length of the lens being used. *With a given f stop and subject distance (f/5.6 and 10 feet for example) a lens of short focal length (50mm) will have a greater depth of field than a lens of longer focal length (135mm).*

Understand and learn to use these three factors and many apparently difficult photographic problems will become simple. For instance: How do you get a picture like the one on *page 46*, where everything is in reasonably sharp focus from about 3 feet to infinity? See what can be done to eliminate a messy background (*pages 50, 51, bottom*) or to emphasize foreground or background subjects with sharp focus while letting the rest of the scene go soft and fuzzy (*pages 50, 51, top*). These are examples of controlled depth of field. This control makes a success of these pictures—they would not have been possible otherwise.

Depth of field can be controlled with virtually all types of cameras except those with fixed focus lenses, such as box cameras, which are designed to give the greatest possible depth of field in all snapshots. Even with these apparently inflexible cameras something can be done. For instance, addition of a simple portrait lens makes it possible to come as close as 40 inches from the subject but the depth of field is shallow at this close range. Any distant backgrounds will drop out of focus in pictures taken with these "closeup" lenses.

In other than fixed focus cameras, depth of field is controlled by varying the distance from the camera to the point focused upon and by changing the lens aperture (f stop). Let's examine first the effect of distance upon depth of field.

Ordinary scenic photos of distant objects, buildings, large monuments, ships, mountains, etc., offer no problem. Even at wide apertures most lenses which photographers use have sufficient depth of field so that

◁ **From 3 ft. to 1,000 ft. Extreme depth of field was obtained by stopping down 127mm Ektar lens past smallest marked aperture. Lens was set for 20 ft. Result: an acceptably sharp picture.**

CAROLINE VALENTA

when focused on a distant scene much of the foreground will still be in focus. For example, take a good folding camera using 120 film and having an f/4.5 lens of about 100-105mm focal length. Even at f/4.5 and focused at infinity, every object beyond about 100 feet will be in very sharp focus. If you focused the camera at 100 feet, everything would be in sharp focus from about 50 feet to infinity, even at f/4.5. Since most outdoor black-and-white photos are made using much smaller lens openings (f/8, 11, 16, etc.) depth of field problems are almost nonexistent for scenic work.

Where all the subject matter is in a single plane, such as the side of a building photographed from straight on, there is no depth of field problem. However, if the building is shot at an angle so that one part of the wall is quite close while another part is far distant, depth of field becomes an important matter.

Depth of field decreases sharply as the distance to the subject gets less—as a matter of fact, if the subject distance is halved from 100 to 50 feet, for instance, the depth of field decreases to one quarter of whatever it was at the previous distance. By the time you get down to subject distances of 6 feet, the depth of field with our 105mm, f/4.5 lens wide open is so shallow that it is extremely difficult, if not impossible, to focus such a camera sharply merely by guessing how many feet it is to Uncle Ezra's face.

Conversely, depth of field increases in just as startling a degree when camera-to-subject distance increases. If the subject distance is doubled, depth of field becomes four times as great; if subject distance is increased three times, depth of field leaps to nine times what it was.

The greatest increase in depth of field takes place behind (on the far side of) the subject. Take the case of a good 50mm lens, such as is used on a 35mm camera. At maximum aperture (f/3.5) and focused sharply at 5 feet, the depth of field would be from about 4½ feet to about 5½ feet. Focus the lens at the 10-foot mark and depth of field will now be from about 8 feet to about 13 feet. Already there is 50 percent greater depth of field beyond the subject than in front of it. Focused at 25 feet, the lens has a depth of field from about 16 feet to 54 feet; set at 50 feet, the depth of field extends from about 25 feet to infinity.

A practical use of this knowledge would be in photographing a rather large, deep group of people. In coming up close to fill the negative and get the faces as big as possible, the depth of field might be so shallow that some of the crowd would

DEPTH OF FIELD, 4 x 5 CAMERA

Compare these 4 x 5 Speed Graphic shots with 35mm series opposite. Lens was 135mm Wollensak. At f/5.6 only first man's head was sharp; original large print showed his near shoulder out of focus. *Center* was f/11, *bottom* f/22. Greatest increase in depth of field is on far side of subject; there's less increase toward camera.

be out of focus no matter what the lens setting. Backing off a few feet from the crowd could supply the extra depth of field needed to get them all in and in sufficiently sharp focus to permit enlargement. The best point to focus on would probably be about one-third of the distance between the front row and the rearmost person.

Depth of field increases sharply as the lens opening is stopped down from widest aperture. Look at the three pictures on *page 48*, taken with a 4 x 5-inch Speed Graphic with a 135mm Wollensak lens. The camera was focused sharply on the nose of the man with glasses, closest to the camera. Notice the top picture taken at f/5.6, practically wide open. In the original 8 x 10 glossy enlargement from which this engraving was made it is possible to see that the man's near shoulder is out of focus, but the small size here and the limitations of reproduction obscure this detail on the printed page. Notice how the depth of field has increased in the middle picture, in which the only change made was to close down to f/11. Compare this and the top picture with the bottom picture taken at f/22. It should be remembered that the depth of field also increased *toward* the camera, as well as away from it, but to a much smaller degree.

The focal length of the lens being used has a great deal to do with the apparent depth of field in the final print. Given the same subject distance and lens opening (f/11 at 10 feet, for example) a lens of short focal length (50mm) will have greater depth of field than a lens of long focal length (135 mm). Compare the three photos on *this page*, taken with a 35mm Contax with the three photos on *page 48*.

On cameras with interchangeable lenses, depth of field may also be controlled by changing a long focal length lens for one of shorter focal length and vice versa. This facility, added to the choice of subject distances and lens openings, gives the photographer remarkable flexibility. Just as a minor example, there is a whole school of portraiture based on the idea of having the eyes sharply imaged, while the ears are out of sharp focus. This is done with lenses of long focal length used at wide aperture and relatively short subject distances. Neither subject nor camera must waver back and forth, however.

How can this knowledge be put to use controlling depth of field? The photo on *page 46* is an example of extreme overall depth of field to achieve an effect. The camera was a 4 x 5 Meridian with a 127mm, f/4.7 Ektar lens. Minimum marked aperture on the lens was f/32 but actually the diaphragm could be closed considerably

DEPTH OF FIELD, 35MM CAMERA

The 50mm lenses used on most miniature cameras give great depth of field, even at relatively large lens openings and short subject distances. Here Caroline Valenta focused her Contax on the first man, exposed at f/5.6 *top*, f/11 *center*, f/22 *bottom*. Note effect of stopping down the lens. These men were watching boccie, an Italian variety of bowling.

further and it was. The focusing scale was set for about 20 feet. Actually, neither the foreground bricks (3 feet) nor the distant towers (infinity) are as sharp as they would have been if each were focused on sharply and photographed separately. Part of this is due to the fact that the depth of field with critical sharpness was simply not great enough to span such a range of distance. Also, when lenses are stopped down to such minute apertures they begin to lose sharpness due to optical reasons.

At the top of these two pages are pictures showing how controlled depth of field can shift the emphasis in a photograph. A Leica camera with 90mm, f/1.9 Angenieux lens was used with the lens wide open. Why? At close ranges, wide open, depth of field is very shallow with such a lens—much shallower than with a 50mm lens. In the picture on *page 51* sharp focus on the beautiful marble leg centers interest there while the admiring man about 6 feet in the background is out of focus but still clearly visible. In the second picture the camera was focused on the woman and the painting about 8 feet distant to make them the center of interest, while the out-of-focus limb in the foreground lends a museum atmosphere.

At the bottom of these two pages you can see how a wide open aperture can cause a messy background to dissolve out of focus and sight. Stop down the lens and all sorts of sharply focused underbrush appears behind the girl seated on the ground.

These two techniques are widely used by skillful photographers to place emphasis where it is desired, to separate the planes in a picture, and to give a feeling of depth. Sometime, to achieve an effect, it may be desirable to put everything in the scene slightly out of focus. It's only necessary to use a wide lens aperture and focus on some point other than the subject and far enough away from it so that the subject won't fall within the depth of field of the lens.

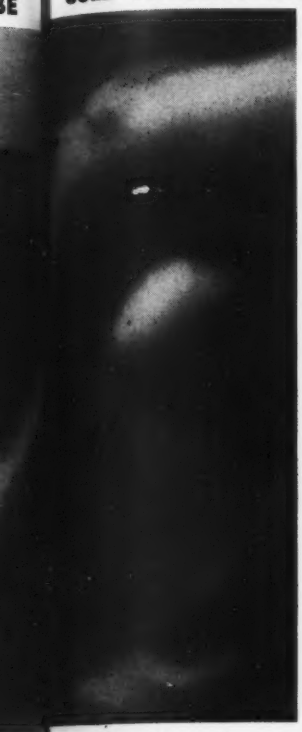
After all this explanation of how to control depth of field it's fair to ask, "How do I find out the depth of field for my lens?" Actually, the only way to do this visually is to study the ground glass of a single lens reflex camera or a view type camera. Then, as the lens is stopped down or opened up, the actual areas in and out of focus may be studied. But, as the lens is stopped down, light decreases rapidly and it frequently is difficult to tell whether or not something is really sharply imaged.

Most modern cameras carry a depth of field scale right on the body. Usually it is tied in with the lens focusing knob (in the case of a twin lens reflex) or is engraved around the front or rear of the lens mount. Such a depth of field scale is shown on page 101 together with a detailed explanation of how it is to be used. *(Continued on page 100)*

HOW SELECTIVE DEPTH OF FIELD CAN BE

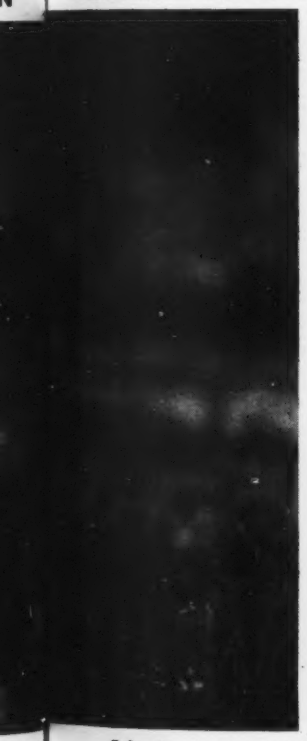
HOW CONTROLLED DEPTH OF FIELD CAN

USED TO SHIFT EMPHASIS



To shift emphasis from one point to another, skilled photographers use depth of field selectively. Here 90mm, f/1.8 Angenieux lens on Leica was used wide open to create two entirely different picture effects just by changing focus.

ELIMINATE UNDESIRABLE BACKGROUNDS



Selective depth of field can blot out a background by throwing it completely out of focus, as with wide aperture exposure at *left*. Stopped down, *right*, scene is cluttered. This helpful technique works best when camera is close to the subject.

IS BLACK & WHITE BETTER THAN COLOR?

NO! SAYS IVAN DMITRI

Color adds so much to the richness of everyday living that it is impossible to imagine the world without it. Try it for yourself sometime—try to conceive of a never-ending hospital world of two tones and you will probably be ready for a hospital bed! Thank heavens, what we see every day is not just shades of black and white, but a rich variety of colors everywhere we look—trees, sky, earth and the plumage of animals and humans. When I began to use photography as a medium of expression, I worked in black-and-white. By the end of six months, I was so bored that I thought of giving up photography. Then I found color. That was sixteen years ago, when Kodachrome first came into existence. I was fascinated by the ease with which brilliant colors could be recorded on film and I have specialized in color ever since. My enthusiasm has, if anything, grown—certainly not diminished—for color photography has given me and many others a great deal of pleasure as well as profit.

To be sure, color photography is still full of difficulties and imperfections—but that is a challenge, not a reason for discarding it. The exploration of color by a creative worker is the most satisfying aspect of photography today. There is nothing in black-and-white to equal the breath-taking quality of a well-done color shot, nor to approach its impact in commanding instant attention.

Don't take my word for it. Advertising constantly uses the medium of color to sell more cars, more furniture, more services, *(Continued on page 55)*

YES! SAYS BARBARA MORGAN

"One must respect black. Nothing prostitutes it."—a particularly apt quotation from the French artist, Odilon Redon, whose exhibition of drawings, lithographs and other graphics was recently held at the Museum of Modern Art.

There is great intrinsic beauty in the black-and-white photographic image composed as it is of seemingly infinite gradations from the deposits of silver. This superb medium, with its range from velvety black to gleaming white, is to my mind fully as beautiful as etching, lithography, or any of the hand-controlled graphic arts. An impressive body of work has been, and is being, achieved—work that contributes significantly to the stream of art expression of all ages.

But, color photography—the image and the medium—is another story. In comparison to other art media, the color is generally thin, garish and impermanent to light. The medium itself is costly and difficult to process. Seldom does the photographer retain complete control. It is true that color photography is in its infancy as compared to ancient arts of color: painting, stained glass, glazed pottery, colored fabrics, enamels, mosaics. But shouldn't we of the machine and chemical age strive to create beauty as vital and glorious as that of our forebears? With all due allowance for the newness, the cost, the incredible difficulties already overcome, and to be overcome, the whole trend of the manufacturers seems to be toward making a workable amateur and commercial medium with short shrift for the potential artist of color photography.

Why is there no more headway in making the dye-image more permanent to light? No artist of integrity wants to see his work fade in a few years. What kind of an architect *(Continued on page 55)*

Dmitri's *War Madonna* taken in Sicily is a color picture which has lasting value, he says. Do you agree?

△Dmitri says you can control color to get certain emotional effects. To obtain dark blue sky, he deliberately underexposed background, used a No. 22B flashbulb for fill-in on extension about 15 feet to right of his 3¼ x 4¼ Crown Graphic. Kodachrome, at 10 a.m., f/11 at 1/50th.

◁Another control available to the photographer is depth of field. Here Dmitri threw background out of focus to get soft background for bright lily. Taken with a Leica equipped with 200mm lens, early afternoon, Kodachrome, f/4.5, 1/100th.

DMITRI (CONTINUED)

more anything else, and in this field are men who take constant check of the public pulse to see what catches their eye and their admiration. Color does it—and why not, since it gives not only a more truthful impression, but also a greater scope for creative endeavor?

Here is a medium as sensitive and as delicate as painting with water colors, for the color photographer can be as literal or as imaginative as he wishes. Indeed, the initial approach to creating a picture in water color or in color photography is about the same. Each must have good composition and design, plus the dramatic and emotional possibilities of the color use, and imaginative conception. The only difference is that of the tools used to create the color image. The color photographer, it is true, does not have the constant manual control of the painter, so that the moment of exposure becomes the time of critical creative effort—but the end results are, or should be, the same. The photographer's vision is wholly concentrated on the selection rather than the rendition of the image, but he uses to the fullest extent all the mechanical aids at his command and thus achieves interpretation in his own way.

For instance, by over and underexposure, he can "paint" with his camera, even correcting certain carelessness of nature by this means of color control. An example of this is in the picture of the camel drivers and the pyramid (page 54). The composition, as visualized, was bold, dramatic and daring, calling for a sky background of rich, deep blue. As the picture was taken in the early morning, with long cast shadows and brilliant side lighting, I had to underexpose deliberately to obtain the dark sky. This underexposure made it impossible to record foreground detail without a fill-in light. I used a No. 22B flashbulb, on extension about 15 feet away. On other occasions, different creative interpretations have been achieved by intentionally breaking the rules such as using outdoor film indoors with artificial light, by controlling color effects through varying sources of light, by different filters and by the selection of exposure time. The depth and density of the color can be made to play through a long range of color hues and shades, and contrast achieved by the effective relationships of the complementary colors. The successful rendering of a color composition is a constant challenge to the artistic ability of the individual photographer. I'm sure it is one of the reasons why my interest in *(Continued on page 88)*

MORGAN (CONTINUED)

would allow termite-infested wood in his building? Impermanence to light is no problem for commercial quickies or for reproduction where the final form of the color image is printer's ink, nor for a casual memo of a holiday. But—no serious photographer wants to produce fading work.

Trained as a painter until Edward Weston's work inspired me to photography, I mentally compare artist pigments with photographic dyes. Why must photographic dyes be so much less beautiful? There are many grades of artist pigments, and the crude, inexpensive, so-called "student colors" are very like the photographic dyes. A visit to a museum to see Persian miniatures, Coptic textiles, Limoges enamels, Venetian paintings, or in our own time, Matisse paintings, will underscore the plea for the rich, the glowing, the subtle colors. Advertising stridencies pitch our color habits to the shrill. Our age has much to learn to reach color maturity. Color photography is not painting, but it is a medium of magnificent potential in its own right. A color print need not, should not, look like a painting. A projection slide need not, should not, look like a stained glass window—but in their own way, they should look as fine, or better. Something will have to be done to give this little epidermis of gelatine a better charge of dyes to carry if color photography is to achieve stature as an art medium.

Like music, color instantly touches the emotions. The difficulty is how to control this potentially wonderful medium, for the least shift in color relations alters mood and meaning. A composer would have a hemorrhage if his score in D Minor were distorted to C Major in recording. But, just such shifts and accidents occur constantly in color processing—darker, lighter, loss of neutrals, toward the red, toward the blue—making a different concept out of it. To achieve one's idea 100 per cent, not just to make an acceptable picture, I am sure one must do one's own processing. But, what a formidable prospect!

In black-and-white photography, the tone values can be so controlled that a convincing impression of the character of the color can be formed. The vast number of gradations in working from negative to positive makes it possible to convey the artist's feelings and reactions to the subject. Frequently, from printing a negative many times, a fuller, riper meaning is produced in the print. Color printing, by comparison, is so inflexible that it is almost impossible to experience such growth or even to obtain a realistic rendering of the original colors. Art is not copying nature, but much of color photography is just that—in postcard colors. *(Continued on next page)*

If you work in color, you must be able to transform it, to deepen the significance of the subject—unless you are content with mere copying. The black-and-white medium, itself, being more abstract, aids in this transformation. And until I can get this complete sensation of fully shaping the picture up to the last possible moment, I would rather have none of it. All or nothing! I'll stick to black-and-white which I can control from start to finish.

In monochrome photography, drama is accomplished through the organization of the black-and-white modulations. Often color is redundant in a black-and-white concept. For example, the photograph of Martha Graham (*below*) is a composition which is purely motion. Color would have diluted the dynamics of what is a purely kinetic design. The feeling of space, the placement of the arm, the closed eyelids, the swirl of the skirt all are important elements adequately expressed in black-and-white.

In black-and-white photography, the rendering of space by perspective, gradations of tone, diminishing scales of objects, the sense of weaving in and out of objects in varying zones or degrees of illumination—and in many ways, a beauti- *(Continued on page 86)*

Right: **Barbara Morgan says color is not necessary in this study of a begonia leaf. Her purpose was to reveal the texture of the leaf and to show textured play of fine hairs against the bigger plane of shadow and light. Made with 8 x 10 view camera with long bellows extension using flood lighting in a studio.**

△ From Barbara Morgan's book *Summer's Children*, this Leica shot of children in the rain is expressive of a quick, emotional moment. She feels that such emotions are better realized in black-and-white than in color. Do you? This was taken at f/11 at 1/200 second on Super-XX.

◁ Mrs. Morgan says that she has never seen a color photograph to which she would like to return again and again—one with lasting power. She also says that this picture of Martha Graham has lasting power for her. Does it for you? It was taken several years ago and was printed in the book *Martha Graham*. Made with a 4 x 5 Speed Graphic on Super Panchro Press Type B film with synchronized flash. Mrs. Morgan used several 2A flashbulbs and her exposure for this picture was 1/1000 sec.

What seems like Bob Feller and nine different baseballs, is actually Bob and one ball followed in flight. Ten separate electronic flash units placed every six feet, from pitcher's mound to home plate, caught these 9 images of Bob and his slider on one piece of film. *Right,* Frank Bauman (with glasses) checks lens opening on his camera, as he looks through the Plexiglas center of backstop set up behind home plate. *Far right,* Bob Feller has just thrown his slider, while Bauman (sitting) handles the control box, and his assistant (behind backstop) works the camera.

BAUMAN CATCHES FELLER'S PITCHES

by EMIL ROBERT SMAGULA

When Bob Feller, an ace hurler of the Cleveland Indians, developed the "slider" ball which brought him back among the top ranking pitchers in the major leagues, it also restored him to baseball's top pitching salary. At the same time, it gave *Look* magazine's sports editor, Tim Cohane, an idea for a picture story on Feller's new pitch. (*Look*, March 11, 1952) For this job Cohane called in *Look's* specialist in sports photography, Frank Bauman.

After considering various visual approaches to the story, Cohane decided that the best presentation of the slider would be a photograph of the ball in flight—from the moment it leaves Feller's hand until it slides over home plate.

Tim Cohane contacted Bob Feller. Feller okay'd the idea and a shooting day was set. Frank Bauman then took over. He had to work out the details, pick the equipment, set the stage, and be completely ready for Feller when he arrived, since the pitcher could allow only a couple of hours for the shooting. (Seems he had pitched a game that day and had very little extra time before returning to Cleveland.)

In shooting this picture story Frank was faced with two big problems. First he needed a spacious indoor location, (he solved this by obtaining the use of the 71st Infantry Regiment Armory in New York City). Second, the location chosen had to have enough electrical outlets for the necessary wiring hookups on his lighting. For Frank *(Continued on page 90)*

PHOTOGRAPH BY FRANK BAUMAN FROM LOOK MAGAZINE

DIANE AND RAY WITLIN TELL WHAT IT'S LIKE TO SHOOT A

City at Dawn...

DAWN PHOTOGRAPHY is inspired by the same curiosity that makes you wonder what is on the "other side" of the moon. You know what your city or neighborhood looks like in broad daylight. You even know what it's like when the streets and buildings are ablaze with electric lights. But what of the dawn hours before the night is quite dead or the day quite born? What "face" does the city wear then?

We recently spent five consecutive mornings finding out. At 4:00 each morning we crawled out of bed, gulped hot coffee, and ventured into a gray world that became unfamiliar three feet beyond our doorstep. On the first morning the streets appeared utterly lifeless. Several moments passed before we noticed a policeman standing beside a doorway, a street cleaner far down the avenue, a cat exploring a garbage can. The sudden crash of a breaking milk bottle carried for blocks, echoing off the buildings until you couldn't tell in which direction the sound originated. This was our introduction to the atmosphere of dawn that we hoped to capture on film.

Our choice of a Contax camera loaded with Super-XX was mostly a matter of personal preference. For one thing, our Sonnar and Biogon lenses would be fast enough for shooting in poor light. Equally important, we de-

5 A.M. Out of the haze appears a tugboat and freighter. Shooting against the light, this calls for 1/500 at f/4.

cided, the Contax would be easy to conceal if someone got suspicious of two people prowling around the streets at ungodly hours.

The five pictures shown here naturally represent only a fraction of the shots we made. But since each picture was made at a different time of morning, the notes we jotted down after every shooting session may give you an inkling of what to expect if you explore the dawn picture possibilities in your own city.

Monday, 4:30 A.M. A faint sign of light shows behind the bridge as we approach the wholesale fish market on the East River. A group of fishmen are standing around a bonfire in the street. A brisk wind blowing in off the river torments the fire, stirs the heavy odors of the fish market. There isn't enough light for photos until someone tosses an empty fishbox on the fire. As the box begins to burn furiously, the faces of the fishmen are clearly defined in orange light. At the peak of the flare we make several quick shots, guessing at a basic exposure of 1/5 second with the lens wide open. When we step back from the swirling sparks, fearful of scorching the camera, the men laugh. They insist we are "cuckoo" to be up taking pictures in this smelly place "just for fun." We grin and agree. Walking away, we wonder if 1/5 second may have been too slow an exposure. . . .

4:30 A.M. Fishmen talk fish over street bonfire.

0 A. M. These four have been up all night. Now, on deserted Broadway, they alternate window shopping with smooching.

△6 A.M. In the train station, this traveler takes a cat nap. By natural light, this shot requires 1/10 at f/2.

6:30 A.M. A vagrant, just aroused by a cop, stares at ▷ the light filtering through park trees. 1/50 sec., f/4.

Tuesday, 5 A.M. The bridge we saw yesterday morning against the dawn sky has stuck in our mind; we keep wondering what kind of pictures we could get from the center span. While still a block from the bridge, we hide the camera beneath a jacket. It is a routine precaution, nothing more. We have heard that several people have recently been arrested for taking pictures from bridges—and at this early hour a camera might make us appear suspicious.

We are well out on the span by the time the sun is really up. It is very hazy; the cables arch above us and disappear in the sky. Far away buildings are almost invisible. We decide to retrace our steps to a dock at water level where we watch a freighter and tug plow up the channel. It will be a hard picture to print—fogged in on one side by the sun and blanked out on the other by the haze. A filter would help—but would also change the mood. We decide on the Biogon wide-angle lens and take a meter reading. 1/125 at f/8 is too slow because of the vibrations of passing cars. So we expose for 1/500 second at f/4—and hope for the best.

Wednesday, 5:30 A.M. Broadway in the morning is like a hangover. We wander up and down the street without enthusiasm. Even the camera seems listless. We make a few shots, but the only worthwhile subject seems to be two sailors and their gals, kids, all of them. We follow them awhile and then give up. The Main Drag hasn't had much to offer us in dawn photography.

Thursday, 6:00 A.M. It's raining this morning so we decide to try some dawn shots in the railroad station. The various attitudes of travelers in the waiting room are delightfully unselfconscious. We avoid those who look as if they might awaken any minute, and sit down under a light bulb opposite a sleeping woman. The exposure made at 1/10 second, f/2, turns out to be the best for the day.

Friday, 6:30 A.M. We shoot several streetsweepers, but we feel sleepy and apathetic about it until we reach the park. Then we see a policeman arouse a vagrant who has been sleeping on a bench, and our apathy leaves. The vagrant sits up, stares straight ahead as though hypnotized by the light. We guess at the exposure and shoot at 1/50, f/4. Somehow we are pleased with this shot—to us the solitary figure and the soft, filtered light seem to capture the serenity of a beautiful moment. We hope the final print will live up to the scene.

All of which brings us to a word about printing dawn pictures. Since the feeling of light is so important, we found by trial and error that it is best to keep the contrast as high as possible. Our best results were obtained when we used Varigam BT paper with a #10 filter, and developed our prints in Dektol up to five or six minutes.—THE END

Photographer Jean Pitcher interviews the bride- and groom-to-be long before the wedding date. Knowing their plans she is then set to shoot up to 50 pictures in orderly sequence. The No. 1 shot is often of bride's veil being arranged.

Candid shots of last minute preparations also belong in the wedding album. Here the bride is adjusting her father's boutonniere. Miss Pitcher uses flash indoors, works with a Super Ikonta B, and a 4 x 5 press camera.

how to plan WEDDING PICTURES

by JEAN PITCHER

ALMOST ANYONE can acquire the so-called "knack" of making good wedding pictures. Whether you use an inexpensive flash camera or a gleaming electronic flash outfit, your equipment is of secondary importance. The really important thing is to know how to get the most out of what you have, to plan your shooting schedule ahead of time—and then go about recording the story of what takes place as unobtrusively as possible.

An interview with the prospective bride and groom well in advance of the wedding date will help you to start laying plans. When and where will the wedding be held? Will there be a reception? How extensive a coverage does the bride-to-be want? Does she have a list of 10 or 12 pictures she would like included?

The next step, in my book, is to have a chat with the minister to find out how he feels about picture taking. This is a *must*, for the sanctity of the church must be respected and it is up to you to convince him that you can get pictures without fuss. I personally prefer using natural light within the church—especially before and during the actual ceremony. Under no circumstances, of course, will you try to sneak shots that have been forbidden.

Pictures at the reception, the cake cutting ceremony, the shot of the bride tossing her bouquet—these are some of the basic shots you will want to prepare for in advance. As soon as you have photographed a wedding or two, you will be able to anticipate the highlight events. Then, regardless of how many candids you snap on the side, you will always be in the right spot to make the "key" shots that form the nucleus of any wedding album.—THE END

A group shot of the bridesmaids is a "key" shot in any wedding album. This is usually made indoors with the bride in the foreground and the bridesmaids behind her. A second "key" shot *(above)* is made after the wedding ceremony and includes the groom and ushers. Pitcher likes to shoot this one informally if possible.

As soon as the bride and her father have passed down the aisle, Pitcher focuses upon the minister for this natural light shot of the wedding ceremony. Camera is set on the floor for a time exposure of 4 to 6 seconds at about f/8.

It takes speed to catch the young couple running the rice gantlet to their car. In bright sunlight, an exposure of 1/200 at f/16 on Super-XX would do. Pitcher often uses flash outdoors to fill in the shadow details.

The newlyweds in their getaway car are always a key album shot. You can shoot them as they enter the car if the door opens the right way. Otherwise, wait until they are seated, then ask them to lean forward and smile.

For the cake cutting ceremony at the reception, the groom should be to the bride's right. This is usually a hilarious occasion with lots of action, so it is best to make several flash shots from different camera angles.

The bouquet throwing ceremony requires careful timing. Pitcher usually asks the bride to count to three before she makes the toss. The trick is to make the exposure just as the bouquet leaves the hand, not later.

Honeymoon bound. This is usually one of the last key pictures in a wedding coverage. Just to make sure she has a complete record, however, Jean Pitcher always shoots dozens of extras—most of them on the candid side.

Going Away?

The Kodak BULLETIN

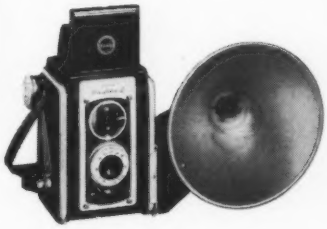
Give a thought to the beginners in your family . . . and your own vacation accessory needs

Personal Cameras

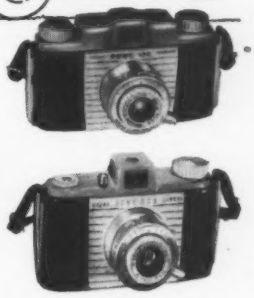
Your wife . . . your Girl Scout daughter . . . your boy starting off to summer camp—each should have his own camera. Picture taking is a family affair—all the more enjoyable and rewarding when each member contributes his share.

Here are four excellent choices.

BROWNIE HAWKEYE CAMERA, FLASH MODEL. Smart, compact, streamlined, and *thrifty*—12 pictures, 2¼ x 2¼, to a 620 film roll. Simple to operate, no adjustments—and a big, crystal-clear view finder that helps the beginner get good results. $7.20. Flasholder, $3.39.



KODAK DUAFLEX II CAMERAS. Popular, inexpensive, twin-lens reflex types—12 pictures, 2¼ x 2¼ to a 620 roll. Kodar *f*/8 Model, with simplified lens settings for hazy, bright, and brilliant conditions, $22.30. Basic Kodet Model, $14.50. Duaflex Flasholder, $3.50.



KODAK PONY CAMERAS. Neat, reliable miniatures with *f*/4.5 *Lumenized* lenses and shutter speeds to 1/200. Needle-sharp negatives, gorgeous Kodachrome transparencies. Pony 828, also accepts Kodacolor, $31.15; Pony 135, $35.75.

Safety First. Bumps will occur . . . and a sturdy Kodak camera case protects your camera. Handsome, too. Field-type cases flip open in a jiffy; neckstrap makes carrying easy, keeps camera ready for action. There's a Kodak case for every Kodak camera.

Where's Pop?

You want to be in *some* of the group pictures. Clip a Kodak Auto-Release to the cable release of your camera . . . let it snap the shutter for you. Handy, too, when you must be near a subject, holding a reflector, background, or extension flash. $3.86.

Get Close. The vacation story demands close-ups for completeness . . . whether the subjects are nature specimens or commemorative inscriptions and historical plaques. Take along a complete set of Kodak Portra Lenses—the 1+, 2+, and 3+—and you're ready for subjects as small as 5 x 7 inches. These slip-on lenses fit Kodak Combination Lens Attachments . . . are priced from $2.59.

Pocket Guide.

Tuck this wallet-size encyclopedia into your pocket . . . you'll refer to it a hundred times during your vacation. The Kodak Master Photoguide includes fast-action computers . . . contrast-viewing filters . . . data on flash, close-ups, filters, and every other basic need. $1.75.

Bottled Sunshine. Take flash equipment along—you're ready for action anytime, anywhere, indoors and out. Superb Kodak Ektalux Flasholders—reliable, professional-quality battery-condenser units—are priced from $29.75, depending on the camera bracket included. Standard Kodak Flasholder, with Flashguard, $12.35. Kodalite Flasholder, for Brownie Hawkeye, $3.39. Duaflex Flasholder, $3.50.

Light Control. Take a Kodak K2 Filter, for all-around black-and-white use . . . an A, for dramatic dark skies . . . a Kodak Skylight Filter, for use with color film (it subdues the bluish haze in distant scenics, gives a warmer cast to shots in open shade and on overcast days) . . . a Kodak Lens Hood, for flare protection. Kodak G and X1 Filters, and a Kodak Pola-Screen, are also useful aids. Protect them all and keep them ready-at-hand in a Kodak Combination Filter Case.

Junior Lab. Let your boy or girl have the fun of processing his own pictures with his own equipment. Kodacraft Outfits supply the basic needs, at reasonable cost. Three levels: the Kodacraft Printing Kit, for print-making only, $4.30; the Kodacraft Photo-Lab Outfit, including film tank and print frame, $7.45; the Kodacraft Advanced Photo-Lab, with film tank and metal contact printer, pictured, $12.10.

Prices include Federal Tax where applicable and are subject to change without notice.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak

TRADE MARK

The Kodak BULLETIN

Experts' Choices For Fine Prints

CARL MANSFIELD, M. PHOTOG., FPSA

No. 5 of an informative series...how leading exhibitors choose papers to fit their salon aims

CARL MANSFIELD'S "Minnow Catching" is a much-traveled print—it has hung in eighty-eight salons, spanning the alphabet from Albany, N. Y., to Zaragoza, Spain. Like all his other exhibition prints (except glossies), it is on *Kodak Opal Paper*.

Mansfield writes: "In making prints for exhibition purposes, I like to retain as much of the original negative quality as possible, and still make a good snappy print that will stand out in competitions. It is also desirable to have a paper that will tone a color suitable to the mood of the picture. Kodak Opal Paper possesses both of these qualifications, and also is available in a number of surfaces which can be suited to the type of picture. In Kodak Gold Toner T-21, it tones nicely to a rich brown, which is the tone I prefer for most of my salon prints; or it can be toned blue in gold thiocarbamide or Kodak Blue Toner, for marine and snow pictures. I use the G surface for most of my work, since it retains the fine detail that I like to see in pictures, yet its surface permits further manipulation and retouching on the print, which is sometimes necessary."

For more *Opal Paper* data, see below.

In variety of tint-and-surface combinations, *Kodak Opal Paper* excels all other Kodak enlarging papers. Where extra speed is needed in an Opal-type paper, *Kodak Ektalure Paper G* is a growing choice. And for high speed plus excellent "tonability" plus flexibility of contrast control plus a choice of several contrast grades all *matched in speed—Kodak Medalist Paper*. Bernard Silberstein's "Full Sail" (presented early in this series on *Kodak Illustrators' Special*) is here reproduced from a print on white, high-lustre *Kodak Medalist Paper J*.

Medalist's great flexibility and ease of control make it an especially good choice for anyone who desires to gain experience quickly and to refine his printing skill.

KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide*, five evenly spaced grades and four surfaces.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Two surface choices; three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo, Velox, Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.

"Minnow Catching," Carl Mansfield, Bloomingdale, Ohio. Exhibition print on *Kodak Opal Paper G*. Reproduction print on *Kodak Medalist Paper F* (glossy, white stock). The original prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses. For the basis of Mr. Mansfield's choice, see facing page.

EASTMAN KODAK COMPANY,
ROCHESTER 4, N.Y.

Kodak.

For BIG-AS-LIFE Movies of Your 1952 Vacation

THE CINE-KODAK ROYAL MAGAZINE CAMERA

Holidays—or *any* day—the "Royal 16" is the finest personal movie maker of them all. You can show its marvelous pictures on screens up to 10 feet or more in width—crisp, colorful, *alive!* The smiles, the gestures, the endearing mannerisms that *are* your youngsters . . . they're all there, to enjoy again and again and again, in movies you make yourself.

Yet the "Royal" is a wonderfully easy camera for the beginner. Loading's by magazine. Just open the cover, pop in the film. A built-in guide tells you how to expose for every shot, outdoors or indoors. And you needn't even focus if you don't want to. For the expert, the "Royal" is sheer inspiration. Extreme close-ups? The "Royal" focuses down to inches. Slow-motion, telephoto, wide-angle, or single-frame shots? The "Royal" will step right along with you, stride for stride. It's really remarkable that the "Royal 16" is only $176.25, with superb Ektar *f*/1.9 lens. (You can buy it for $162.15 with an *f*/2.8 lens, and most Kodak dealers offer easy terms.)

• *If greater movie economy is your objective, ask about the other Kodak movie makers. For example —the amazing Brownie Movie Camera which uses 8mm. film, costs only $43.30.*

Prices include Federal Tax and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

What's Ahead?

by LLOYD E. VARDEN

It is well known that the dyes formed in color films are far from ideal. The magenta and cyan dyes particularly have serious deficiencies. The magenta dye should transmit blue and red light freely and absorb green light completely. The cyan dye should transmit blue and green light freely and absorb red light completely. However, even the best magenta dyes absorb considerable blue and red light, and transmit some green light. And the best cyan dyes absorb fairly strongly in the blue and green regions, and transmit somewhat in the red region. To overcome these deficiencies to as great an extent as possible it is necessary to resort to masking or to some other color correction procedure.

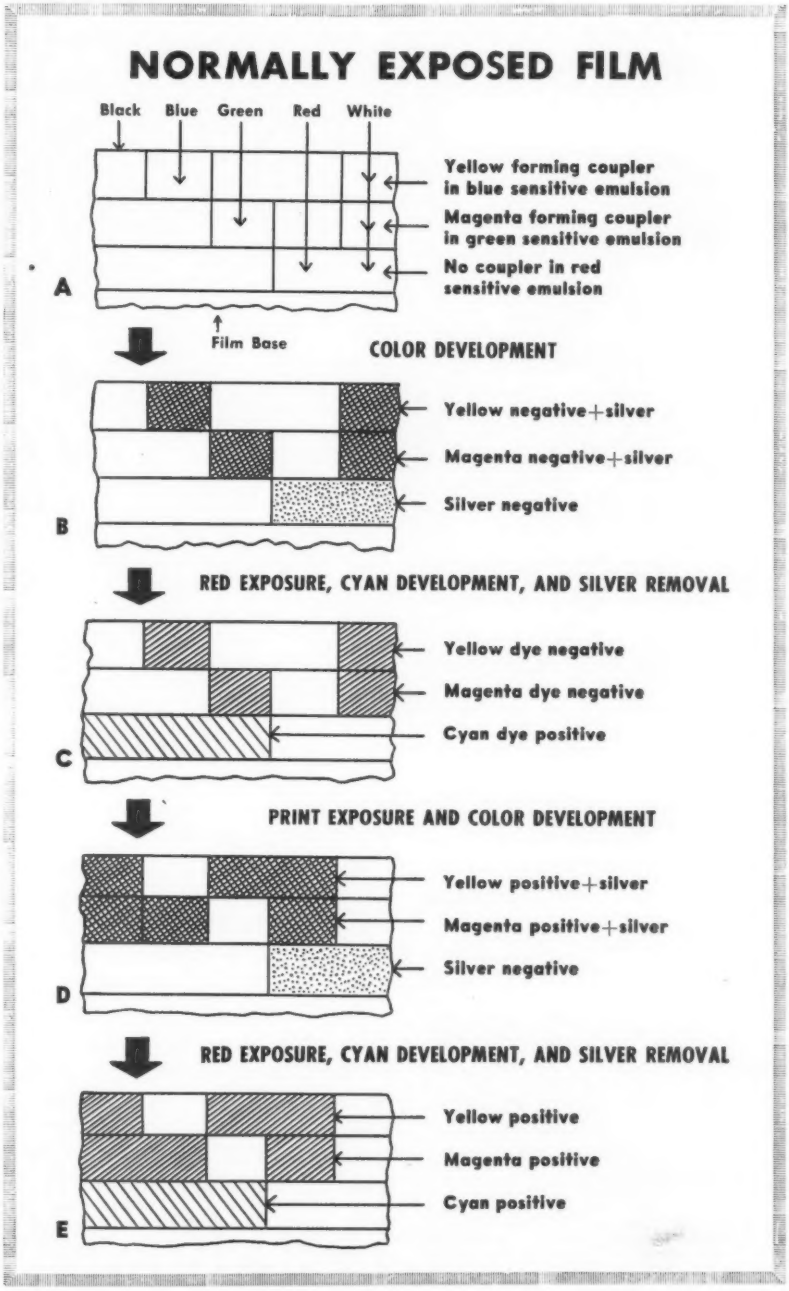
Masking is accomplished by various ways. The principle can be explained by considering the masking procedure for producing a green separation negative from a positive color transparency. The cyan dye in the transparency, as we have noted, absorbs green light excessively, whereas it should transmit all of the green light. If we were to produce a green filter separation negative from the transparency directly we would have density separation in the negative that is not due entirely to the magenta image, i.e., to the primary green absorber of the transparency. Imposed upon the green separation derived from the magenta image would be a degrading element arising from the green light absorption of the cyan dye. To correct for this a weak negative is made from the transparency first by *red* light, such that the contrast and density range of this negative is just sufficient to "mask out" the green light positive image of the cyan dye. This weak negative is then combined with the transparency for exposing the green separation negative, which now derives its density separations only from the green densities of the magenta image.

A new color correction masking method

The use of colored couplers in color negative materials provides a theoretically neat solution to color correction masking. In this case the couplers in the magenta and cyan layers perform two functions. The yellowish colored coupler in the green sensitive layer is used principally to form the magenta image, but whatever amount that remains automatically becomes a yellowish positive. The orange colored coupler in the red sensitive layer is used mostly to form the cyan image, and the remainder produces an orange colored positive. These colored *positives absorb* blue and green light in the amounts necessary to compensate for the unwanted absorptions in the color *negative* image, thereby leaving an effective image that results only from the main absorptions of the negative dye images.

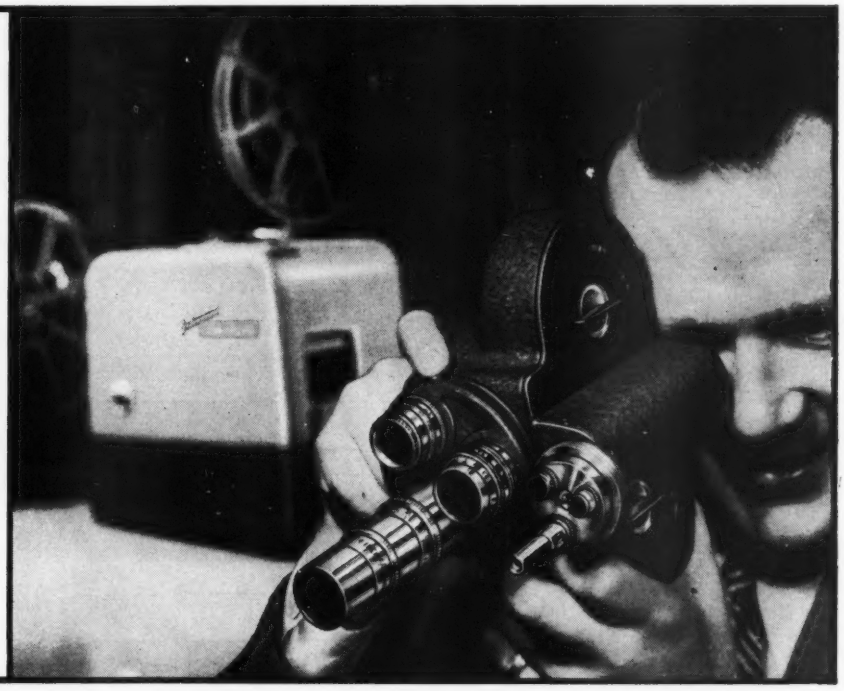
A new masking method recently disclosed by John A. C. Yule in U. S. Patent 2,578,333 is perhaps the most clever proposed in the past few years. It provides a means for making color corrected positives from especially prepared color negatives without need of colored couplers. The material has the conventional layer arrangement for the emulsions, i.e., a red sensitive, a green sensitive and a blue sensitive

(*Continued on page 103*)



Now specially adapted for 16mm sound film!!

Perfect companion for your new Filmosound "202" ...latest Bell & Howell 70-DL movie camera



You're ready to make low-cost sound movies with a new Bell & Howell 70-DL!

This famous 16mm movie camera now takes single-perforated film . . . onto which the amazing magnetic sound track can be added. This track will last the life of the film, yet can be changed any time.

When you compare features, note the 100-foot film capacity, the 22-foot film run, the turret head that places three lenses at your fingertips, *seven* speeds including sound speed, parallax adjustment that corrects from infinity down to 3 feet, and the *positive* type viewfinder that lets you see what you take. Remember, too, every 70-DL is guaranteed for life.

With 1-inch f/1.9 lens only, $365.50. For further information, see your Bell & Howell dealer. And be sure to ask about the new Filmosound 202 recording projector.

And here's a suggestion! Why not have a demonstration of the Filmosound 202 using your own sound film. In this way, you can prove to yourself the worlds of exciting possibilities that exist in making your own sound movies.

***You buy for life when you buy* Bell & Howell**

FREE SOUNDSTRIPE* of your first 100 feet of single-perforated film — that's what you get when you buy a new 70-DL . . . or have your present model 70 adapted. This is a special limited-time offer made by Bell & Howell to acquaint you with this wonderful new way to make sound movies.

Good news for present owners of B&H 70's

If you already own a Bell & Howell 70 camera, you can have it adapted to take single-perforated film as well as regular double-perforated film. This brings your camera right up-to-the-minute in usefulness. This is a factory conversion which you can arrange for through your Bell & Howell dealer for just $15.95. Same "free" SOUNDSTRIPE offer applies.

*SOUNDSTRIPE—the magnetic iron oxide stripe applied to single-perforated 16mm movie film for magnetic sound recording.

Prices subject to change without notice.

Dr. Cinema Says...

If there's no club to join
start your own movie making club

How do we start a movie club? That's the burden of considerable mail which reaches me, and we're about due for some general treatment of the subject.

If you and a few kindred spirits feel the need of a movie club, you have a great opportunity for starting right. Last month we looked over some of the reasons why clubs crack up. This time we'll try to get the club started and running, with as few potential trouble sources as possible.

First, I recommend that you keep the thing on an informal basis to start with. Don't rush into such matters as rules, regulations, by-laws, officers, and committees. Get together a few times informally, simply to see how you make out as a group of people who happen to like movie-making.

After shooting the breeze a while and discussing each other's films and interests you'll come to know whether the outfit is here to stay. In any such group there'll be some divergence of opinion regarding equipment and technique. And there should be. But there's a difference between this and a crew of prima donnas who find it really tough to get together on anything.

Once you have a fairly congenial group—and know it—then it's plenty soon to think about formal organization. When this point is reached, choose a club name. It may not be the one you intend to use finally, but it will serve for identification.

Outside assistance

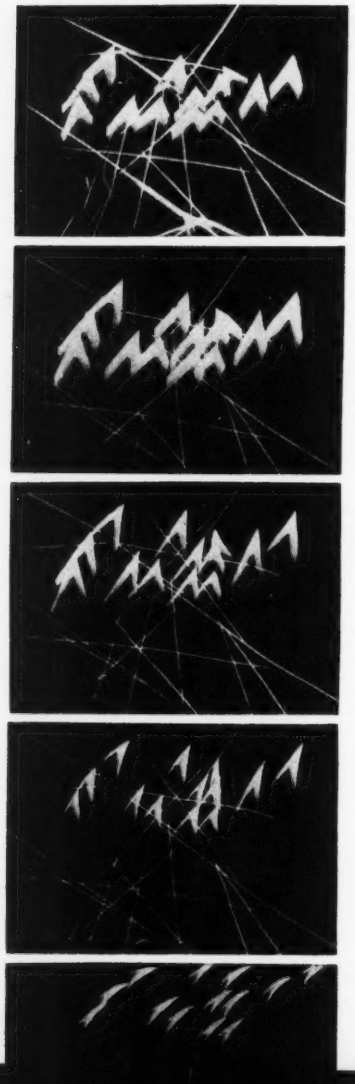
Then avail yourselves immediately of the excellent program and organizational assistance offered by the camera club and motion picture divisions of Eastman Kodak Company, at Rochester, N. Y.; Ansco, at Binghamton, N. Y.; and the Photographic Society of America, at 2005 Walnut Street, Philadelphia 3, Pa. Delegate one person to write to all three outfits, sending the club name and address, and requesting advice on setting up your organization and a schedule of program attractions. It's been my experience that all three sources named have plenty to offer clubs.

Another recommended routine is to exchange correspondence with established movie clubs. Request copies of their rules and by-laws. From examining these you can pick out the portions which apply most aptly to your aggregation.

One source of trouble encountered among movie and still camera clubs alike is the clique, or perennial policy committee, also known as the Mutual Admiration Society. Some gents just naturally have more time or drive (or both) than others, and will try to run things year in and year out. This should be discouraged. Try to rotate officers annually. Use the talents of any willing and capable people to the utmost, of course, but don't (*a*) overload anyone or (*b*) let anybody become indispensable as club president. That way lies stagnation for any group.

Some movie clubs are set up to accommodate those who shoot only 8mm or 16mm, and this seems to work well. But most successful groups welcome owners of both and manage to keep them happy. I haven't gone into much detail here, for the excellent reason that the three sources cited are oh, so happy to give clubs a hand. Why duplicate their efforts? However, if you have specific queries about how to handle a club problem (excluding any involving *Robert's Rules of Order*), drop me a line.—THE END

MOVIE-SECTION



OSKAR FISCHINGER: abstract movie master

by TY COTTA

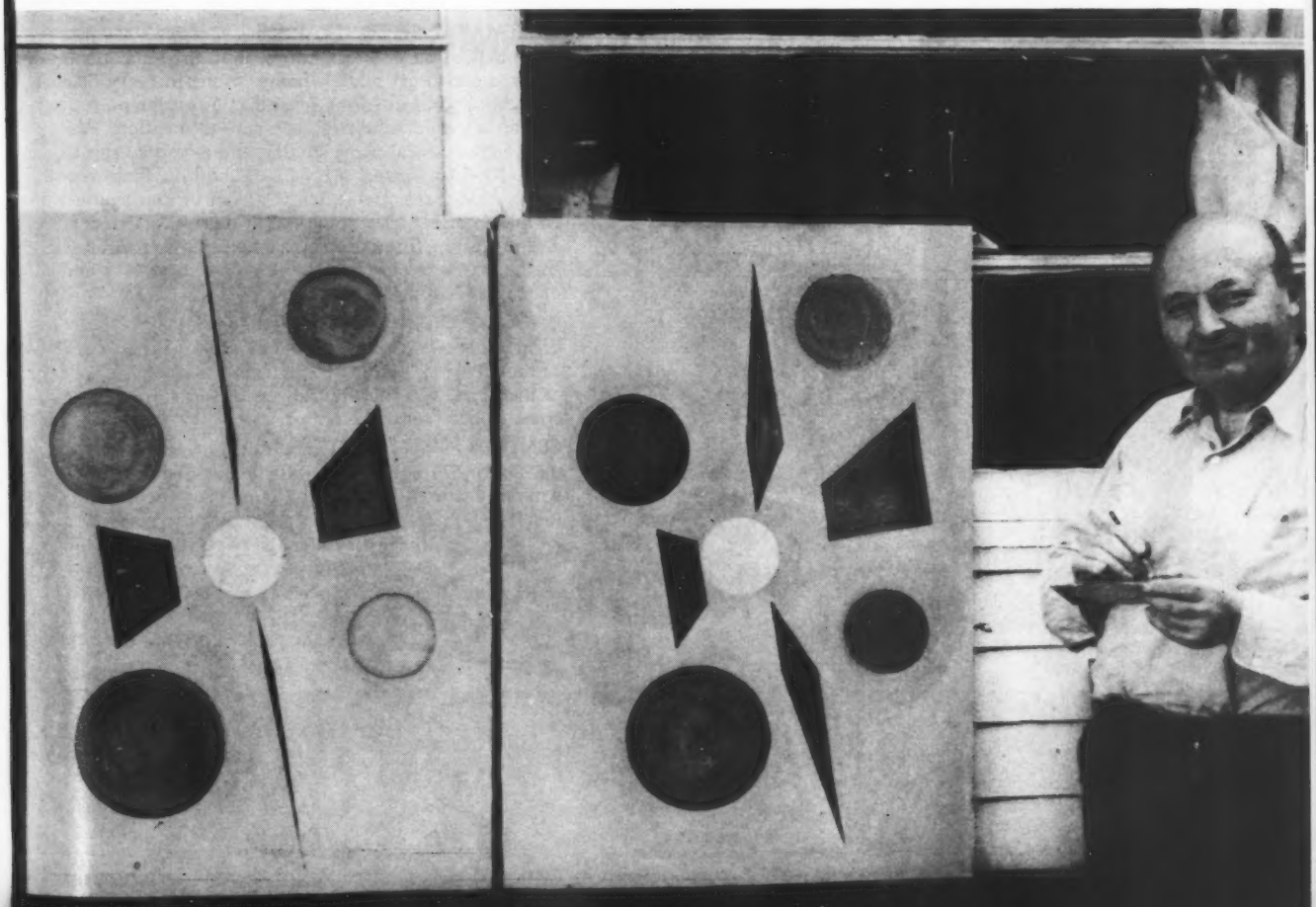
Throughout the centuries, the aim of all artists has been to capture the viewer's eye and direct it through harmonious compositions communicating the artist's own feelings, be it a drawing or a play. In Frankfurt, Germany, Oskar Fischinger, an abstract artist, became unsatisfied with available methods of artistic communications. In 1919, he turned to making motion pictures.

It happened in connection with a literary club to which he belonged. He was to make a report on Shakespeare's *As You Like It* to the members of the club and decided to show the development of the dramatic emotional content by drawing lines of different lengths. Some members of the club were enthusiastic, but others just could not see it.

Since the line did not show the development of emotion through a space of time, Fischinger turned to movies in order to demonstrate his idea clearly. As the possibilities of cinema grew in his mind, he found that he could use an unlimited number of symbols other than the line to show feeling on film. Since that time he has lived this art and developed it into what may prove to be the future road. With plantlike patience he has worked months and years on films and new methods.

(Many readers have probably seen Walt Disney's film, *Fantasia*, and have thus enjoyed one of the few commercially successful American abstract movies. The first sequence *(Continued on page 82)*

Oskar Fischinger's early abstract movies consisted of charcoal drawings, one per frame. They were usually projected in the negative form (strip on page 74) to produce more contrast. For his more recent 10 minute color film, *Motion Painting*, he painted abstracts on clear plastic sheets (*top*, pages 74 and 75). After a few brush strokes, he would photograph his progress on one movie frame, then return for more brush strokes and more frames. When his plastic canvas (*center* illustration) became too cluttered, he placed a second plastic sheet before the first and painted on it, gradually obscuring the painting on the first plastic (*right* illustration). He used twelve plastic sheets altogether. Fischinger is now at work on his first stereo painting movie (*below*). Each stereo pair must be painted by hand, one pair for each movie frame.



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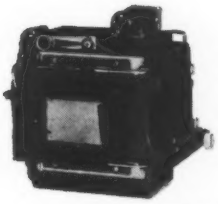

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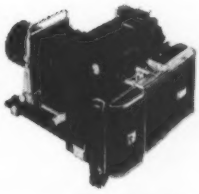

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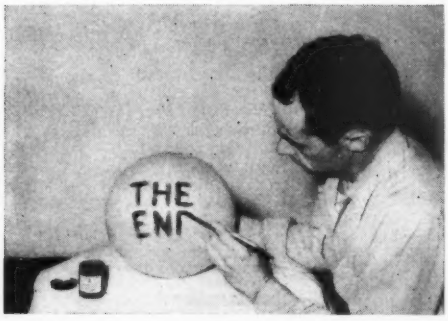
6 TIPS FOR TITLES

1. Titles can be pinned to moving objects. A child walking, riding a bicycle or skating towards the camera can have a title painted on paper pinned to his back. As he turns and starts away from the camera, the audience sees the title.

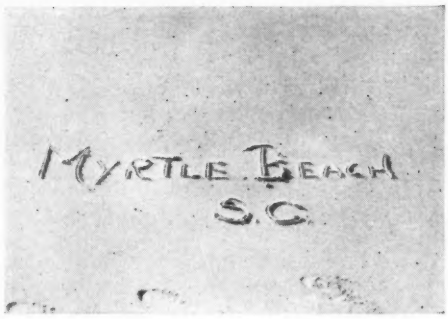
Whether you plan to take movies at the beach, in the mountains or just around home this summer, you can couple your titling with your actual filming. It'll give you a chance to use your ingenuity and allow your future film viewers to take a rest from viewing the indoor type-against-a-solid-background titles.

Titles need not interrupt the continuity of your movie. If you write titles in the sand or use tape on doors, a pan from the sand writing, to the action, or the door opening and someone emerging will place your title securely in your film. The transition from title to actual movie will be fluid and easy for your audience to accept.

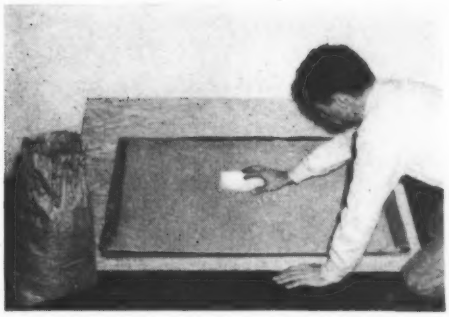
Titling equipment can be quite simple: a stick to write with in the sand, some masking tape and a pair of scissors, paint and a paint brush, a piece of plate glass. Be careful with your lettering, however. No matter how clever your titling scheme may be, ragged lettering can ruin the end result. A little care now will pay off in results for years of viewing enjoyment.—*Harry A. Speese.*



4. Blow up a balloon, write your title upon it with poster paint in a contrasting color. After the paint dries, let the air out of it. Then film someone blowing up the balloon. The title will appear larger and larger until balloon explodes.



2. At the beach, write your titles in the firm, moist sand near the water with a stick. Try to write them close enough to the water so large waves can wash the titles away when they hit the beach edge. Film this action when it occurs.



3. If a beach title occurs to you after you've returned home, don't be discouraged. Spread some moistened sand in a shallow pan or box. Draw title with stick. Film this title dissolving as someone pours more sand upon the lettering.

5. Masking tape, generally used for painting, can be cut into letters and attached to just about anything. Try titling a door with it. Action starts when someone opens door, walks out of house. Tape won't mar surface if removed immediately.

6. For superimposed titles, use the masking tape (available at hardware stores) on beveled edge plate glass. Come close and have the entire glass taken up by the screen with the actual scene behind or have subject hold glass by the edge.

MODERN'S MONTHLY CONTEST: 1st PRIZE OF $25, 2nd PRIZE $15, THREE OR MORE 3rd PRIZES OF $10 TO EACH READER WHOSE PICTURE APPEARS IN

"I tried it myself"

THE RULES for submitting pictures for possible use on these pages are short and simple. Any reader of MODERN is welcome to submit as many black-and-white pictures as he chooses. These prints may be any size and of any subject matter. Since we purchase only one-time publication rights for accepted pictures, please don't send us your negatives. Our reproductions are made only from prints.

Your name and address, and full technical data on how the negative was exposed, should appear on the back of each print. If a set of pictures is to be returned in case we cannot make use of them, sufficient return postage *must* accompany your contribution. Remember that only black-and-white pictures can be used on these pages—please don't submit color prints or transparencies.

All contributions intended for "I Tried It" should be addressed to: The Columns Editor, MODERN PHOTOGRAPHY, 251 Fourth Avenue, New York 10, N. Y.—A.W.A.

◁ **THIRD PRIZE $10. With this montage of an artist, Jules Aarons of Newton, Mass., becomes a two-time prize winner. Aarons used 2 photofloods to light the artist's face; added a spot for the background. Ciro-flex camera.**

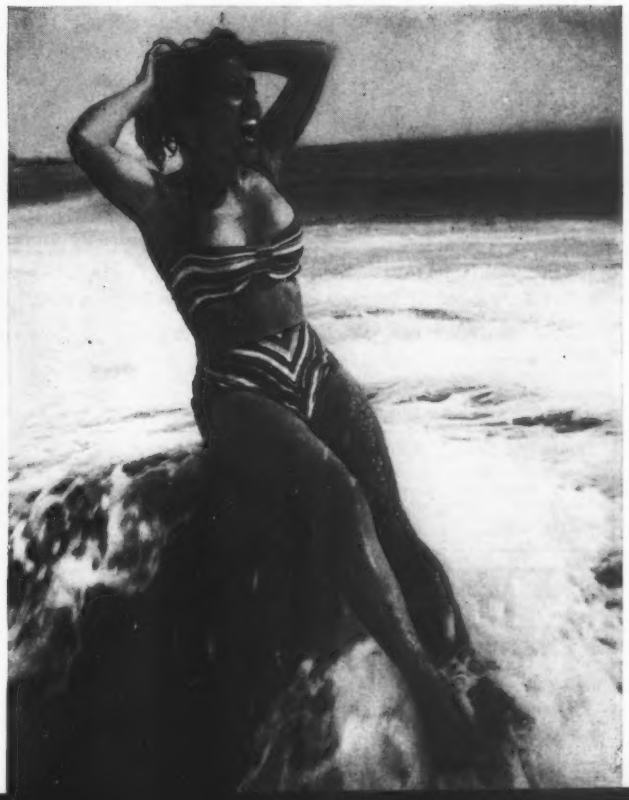
THIRD PRIZE $10. Jack Ackerman of La Salle, Mich., used homemade electronic flash to photograph a parakeet about to land in its cage. Ackerman's camera was a Ciro-flex, the film Ansco Supreme. Exposure: 1/100 at f/8.

THIRD PRIZE $10. Peggy Spencer of Louisville, Ky., says that while she planned this 4th of July close-up, the little girl's expression was purely ad lib! Speed Graphic camera, fast pan film. Exposure: 1/200 sec. at f/8.

◁ **$25 FIRST PRIZE.** Burt Owen of New York used flash with his Speed Graphic to stop the action in this shot. Exposure: 1/400 at f/8.

▽ **THIRD PRIZE $10.** Just before a huge wave struck, Robert Ferguson of San Diego made this Rollei shot. 1/300 second at f/8; K3 filter.

SECOND PRIZE of $15 goes to Vincent Mandese of Santa Barbara, Calif., for his first submission to "I Tried It." This natural light "chance shot" was made with a Kodak Reflex II on Plus-X.



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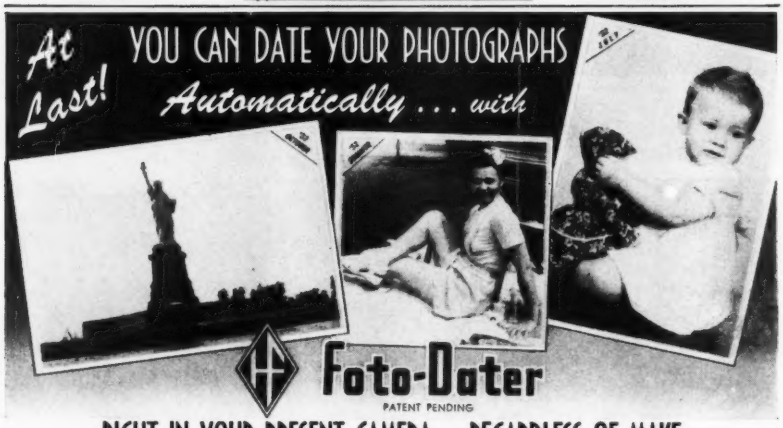

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OSKAR FISCHINGER

(*Continued from page 74*)

illustrating Bach's Toccata and Fugue in D Minor, was purely abstract. There was no story line or ordinary visual subject material. All was color, line, movement and shape.)

Early in his career, in Germany, in the twenties, Fischinger made some experimental studies in animation movements synchronized to music. In one he experimented with animated marching cigarettes. (Today he abhors the commercialized use to which this idea has been put.) Many of the early studies were charcoal drawings which were projected directly from the negative film to produce a sharp black-and-white contrast.

In Germany he developed an abstract technique which remains his favorite today. He invented a machine which pushed a block of clay and wax towards a revolving fanlike knife blade. The blade rotated, cutting off thin slices of the block as the camera photographed through an opening in the spinning blade. The camera shutter was synchronized to the blade opening. The art work of clay was embedded in the wax block. As the knife cut thin slice after slice, the camera would record the changing cross-sections of the block and art object as abstract movements.

Exploring cinema, he decided to record the mental evaluation of a painting, since, as he explains, a painting represents months, sometimes years, of work and inner struggles of the artist.

In Fischinger's film, *Motion Painting*, an abstract oil painting develops and changes in a harmonious blending of color, movement and composition. Fischinger sat in a tiny, black, reflectionless room, painting the abstract on a piece of transparent plastic (pictures, top of pages 74 and 75). Every few strokes, he left his painting and shot one frame of his progress with a movie camera loaded with color film. Then back to the painting, more strokes, another frame.

The painting took up the entire movie frame. Carefully placed lights illuminated the paintings with no shadows or reflections from the camera side of the plastic sheets. Each light was checked frequently to make sure illumination would be constant throughout the film.

When Fischinger filled up one sheet of plastic he placed another in front of the first and continued his painting. The camera, looking through the plastic sheet, recorded the changes in the abstract form of the first sheet wrought by painting on the second. Fischinger took nine months and twelve plastic sheets to make the ten-minute movie. His years of experimental work with animation

(*Continued on page 84*)

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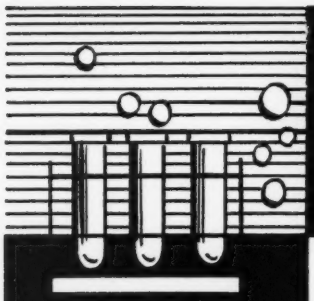

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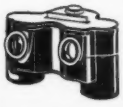

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OSKAR FISCHINGER

(*Continued from page 82*)

movements made it possible for him to plan the movements and speed.

One day in 1948, Fischinger placed two blank white boards on his easel side by side. On one, he painted an abstract design. Because of the high contrast of the black design on the white board, his eye retained the image for a brief time and he was able to see the same image on the blank board.

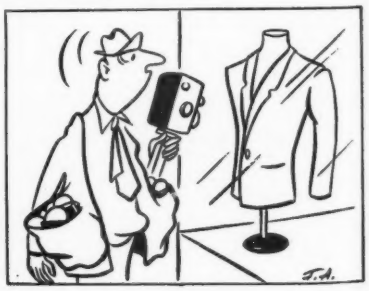
For experiment's sake, he began to paint the image on the blank board, but from a slightly different point of view. When finished, he stepped away from the boards and eyed them. When he let his eyes wander, both boards blurred slightly and seemed to fuse into one image. When the image came into focus, he found that he was seeing his abstract design in three dimensions.

Although many photographers who take stereo have been fusing the two images and seeing their stereo pictures in three dimensions without a viewer (see page 64, June issue of MODERN), the idea of seeing a painting in depth was something new which Fischinger had stumbled upon almost by accident.

Since then he has developed this phenomenon which may prove to be a vast new art medium. Carrying this discovery to the ultimate he is now making a directly viewed abstract color stereo movie. With limitless patience he is painting the double pictured frames of this film.

Fischinger is an artist of the first order. He is a mild-mannered man who talks of art and cinema as if they were his life—which they are. Although he lives just west of Hollywood, Fischinger is allergic to the huge machines that produce movies there. When he arrived in Hollywood originally under contract to a studio, he found that he could not tolerate the numerous changes that were forced on him.

His interests range through the arts to philosophy and back through the arts to science. His beliefs, his ideas, his faiths are expressed in his works. Music, he says, is the concentrated thoughts and emotions of the composer. Just so, he believes his cinema art must be the expression of one man, an artist, a thinking human being. His work and his work alone.—THE END



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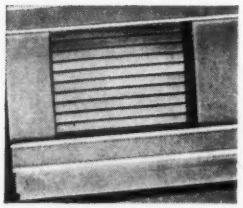

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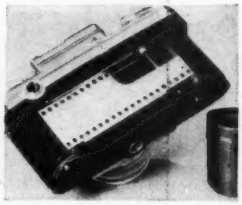

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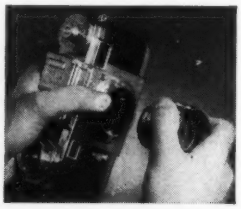
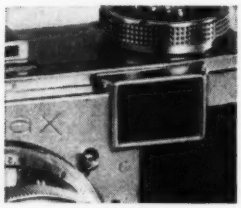


3. Bayonet mount permits its Zeiss lenses to be interchanged in rapid succession and assures accurate seating.



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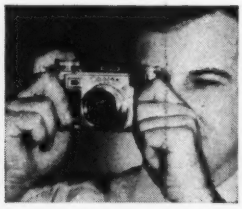

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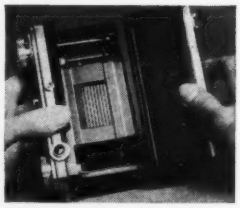

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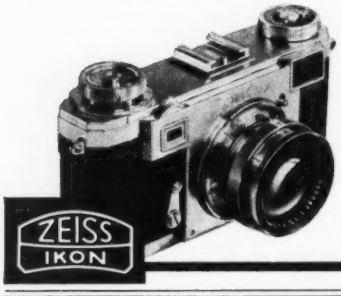

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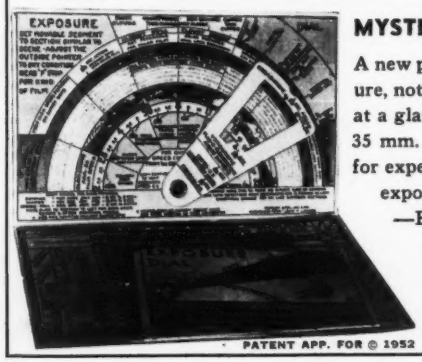

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MORGAN

(*Continued from page 56*)

ful and satisfying expression of space can be given. In color photography, it should be possible to give an even more complete space evocation, for along with form, scale, and light-to-dark tones, there is the color envelopment which literally "colors space." Unfortunately the opposite is often true, and much color photography suffers from space distortion. The worst offense is through flat lighting which flattens space because it neutralizes the sculptural shadows.

Color movies are often more successful than color stills. In the fine current picture *The River,* by Renoir (see MODERN PHOTOGRAPHY, Dec., 1951) color is so integral with the mood and flavor that the results could not have been realized in black-and-white. Yet, if the motion per se, the haunting music of the river boats, the jungle sounds, and the line of dramatic unfoldment were all stripped away, the color could not stand on its own. In other words, movies can be expressively heightened by color as a supporting fact with motion, sound, in the cinematic complex, even though the color itself is not first rate.

Not worth keeping

Many color photographs have intrigued me at first sight, but in all honesty, I cannot recall a single one which sticks with me or haunts my memory, or that I would want to make a part of my permanent treasures. I can, on the other hand, think of dozens of black-and-white prints which I cherish for their real integrity.

For me, black-and-white photography is more than the single picture, and my chief interest is that it lends itself to long term projects such as books, exhibitions, which allow a deepening of insight and permit the artist to be his own editor. Today, in this machine age world, it is so difficult for the artist to keep his own identity that I am very grateful for the black-and-white picture medium, which affords a way to explore life.

Color photography is, I readily agree, in a transitional state today. If the obstacles of processing can be overcome, if the dyes can be improved so that the colors equal or surpass the artist's pigments, if the colors can be made permanent—I shall be happy to work in the medium. In the meantime, I value the integrity of black-and-white and am happy to stay with it.—THE END

(EDITOR'S NOTE: *Do you agree with Barbara Morgan? Now read Ivan Dmitri's arguments. We'd like to hear your point of view in this interesting debate. Send your opinion to* MODERN PHOTOGRAPHY, *251 Fourth Ave., New York 10, N. Y.*)

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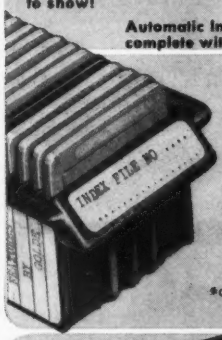

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DMITRI

(*Continued from page 55*)

color photography has been maintained at such a high pitch.

We've come a long way since the original blaze of circus colors. Today a picture with great visual richness does not have to include the entire color spectrum. In the first excitement of color film, there was too great a tendency to use brilliant reds, vibrant yellows and flashy blues. Now, we are more concerned with making pictures which use a small and subtle part of the possible full range of tones, pastel shades and quiet hues, and the primary colors used sparingly as dramatic emphasis. Such a picture is the one of the pond lily (page 54). This picture also illustrates another point where the color photographer makes his medium work for him. As color film is slower than black-and-white, longer exposures and subsequent reduction of depth of field are necessary. The photographer can learn to anticipate the out-of-focus background in such a way as to make it work for him—somewhat similar to the sweeping of a paint brush.

Yet, I must admit that color photography has nagging faults. One of them is the fact that a fine color photograph rarely has sustaining power. One cannot view it day after day with the complete satisfaction that one has in looking at a fine painting. But, I believe that possessed of talent, ability and imagination, there is the opportunity for one to eliminate this handicap and eventually color photography will compare favorably with the as yet finer art, painting. Meanwhile color photography has its own place in periodicals, in advertising, in films and television, and in any of these fields it pays better than painting. And any photographer who is realistic will admit he works for a profit—or tries to. This is one of the compensations in being a color photographer; one comes a lot closer to obtaining his worth in dollars for his creative ability.

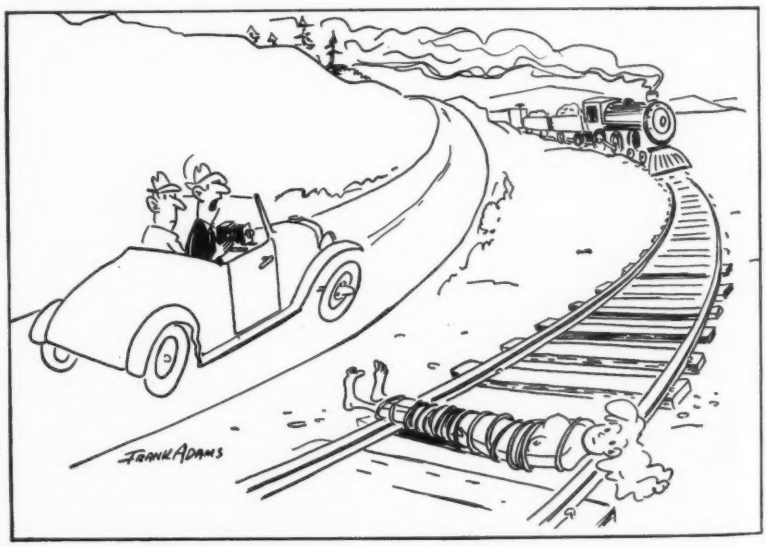
There are also many possibilities in the displaying of color for esthetic enjoyment. There is the transparency which may be projected or seen with a table viewer or in a lighted shadow box. One can make Dye Transfer prints, Printon enlargements or Carbro prints, and so achieve something beautiful and lasting which is well within the reach of any hobby photographer.

The future of color seems limitless. There will certainly be finer color renditions in the future and more ease and flexibility in making color prints. The *War Madonna* (page 53) is one of the few color photographs I have taken which has some of the "staying" power of a painting. A good painting grows, becomes part of the person who owns it or the one who created it, but color photography has the greater first-impression impact. And this is why it is so generally popular as a sales and advertising medium and a remunerative profession.

If the time ever comes when I begin to lose enthusiasm, or interest lags, then I shall quit color photography and return to painting. I must enjoy my work or I cannot do it. But . . . I don't think that day will ever come . . . any more than I think that color photography will ever lose its hold on the public.

—THE END

(EDITOR'S NOTE: *Do you agree with Ivan Dmitri? Now read Barbara Morgan's arguments. We'd like to hear your point of view in this interesting debate. Send your opinion to* MODERN PHOTOGRAPHY, *251 Fourth Ave., New York 10.*



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FELLER'S PITCHES

(*Continued from page 59*)

knew that in order to get the pictures he had in mind—Bob Feller and nine separate images tracing the path of the ball—he would have to use electronic flash as his only light source.

The next step was setting up his lights. Fourteen large electronic flash units were brought to the Armory. Ten of these were placed in a series, at intervals of six feet, from the pitcher's mound down to home plate. Each lamp reflector pointed at an approximate 45° angle to the path of the ball. One more was used as fill light on Bob Feller's left side, and the three remaining failed to work. (Since every unit required a separate line, Frank connected each one to a control box in the middle of the line. See picture on page 59.) Frank and his assistant Dan Miller worked two full days checking, examining, and hooking up hundreds of yards of wire before all eleven lights were properly rigged up.

Once the lighting was finally set, a special backstop was built four feet wide by six feet tall. In its center, waist high, was a window two feet square which consisted of 1½ inch thick Plexiglas. The camera was behind this window

Tracking the ball

After several dry runs (practice tests), Frank found that the lamps worked best set about ten feet away from the path of the ball. At this distance they cast enough light to allow him to use a lens opening of f/16 on his camera. This lens setting was desirable since it gave him great depth of field. However, this setting did not afford him sufficient depth of field to get a sharp picture of the entire area from the pitcher's mound to home plate. To get a sharp picture of the pitcher and the ball at the different distances from the mound to the plate, Frank had to arrange a way of tracking the ball, changing the focus of the camera during the ball's flight from pitcher to home plate.

First he focused sharply on the pitcher's mound. Then he locked the lens in position on the focusing bed. This prevented the lens from being moved any further backward. (If it went too far back it would be focused on a point beyond the mound.) Thus when the lens would be racked back as far as it could go, it would be focused sharply on the pitcher. Next, he racked the lens forward until it was carefully focused at the exact position the ball would be in when it reached home plate. There, he added another lock on the focusing bed to prevent the lens from moving any further forward. In this way the lens could be moved only enough to focus sharply

(*Continued on page 92*)

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FELLER'S PITCHES

(*Continued from page 90*)

from the pitcher's mound to home plate.

When Feller was about to throw the ball, the lens was moved back as far as it could go—the camera was focused sharply on the pitcher. As the ball was snapped from his hand, headed toward the camera, the assistant at the camera, judging its flight accordingly, would simultaneously rack the lens forward to keep the ball in sharp focus until it passed over the plate. The depth of field at f/16 gave him some leeway.

Taking the pictures

Two men were needed to shoot these pictures. One to handle the lights, and the other to handle the camera. Frank was at the control box containing the contacts that set off the electronic lamps. Dan, his assistant, was at the camera. Upon Frank's signal, Dan opened the shutter, racked the lens forward as the ball headed toward the camera, and closed the shutter after the last, or tenth, electronic flash unit was fired.

The operation required expert timing and coordination. As Bauman says, "Timing is everything in sports pictures. If a light control switch had been thrown a split second too soon or too late, the pictures would have wound up in the waste basket. Each lamp had to go off at just the right time."

When Feller arrived, he took his place in the marked position that represented the pitcher's mound. From there, he limbered up his arm and trained his eye on the Plexiglas window target right behind home plate. Meanwhile, Frank Bauman was running off his lights in practice runs to be sure that all of his equipment was working properly. Both warm-ups were necessary because they had to condition themselves to the semi-darkness of the armory.

Get ready, get set, go

On a signal from Bauman, Feller went into his wind-up like a coiling cobra, then quickly and accurately pitched the ball with all the power and control at his command directly toward the camera. As each electronic flash went off, the huge armory was lit up like a fireworks display.

For the next two hours Feller pitched and Bauman took pictures. At the end of this period 36 pictures had been taken . . . 12 sliders, 12 outcurves, and 12 fast balls.

The film was Eastman Kodak Super-XX film pack, 4 x 5 size. The camera was a Linhof Technika with an eight-inch Kodak lens. The shutter was set on time, opened on signal, then closed after the tenth lamp fired. The speed of the light of the electronic flash units was approximately 1/3000 second. THE END

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New photo books

THE STEREO REALIST GUIDE, by Dr. Kenneth Tydings, S.P.E., 127 pages, 78 illustrations and lighting diagrams. Greenberg. Price $1.95.

For the new Realist owner, Tydings has covered the subject adequately, often simply, and with sufficient illustrations.

We like his approach, with the first chapter devoted to "box camera" instructions for the new owner so he can take usable stereo shots right from scratch. The once-over-lightly treatment is then abandoned in favor of exhaustive coverage of each phase of camera operation.

The chapters on mounting and projection leave much to be desired. The need for mounting care is stressed, particularly as it applies to projection, but no definite instruction is given as to correct spacing, adjustment of the stereo window and other factors. True, all are mentioned, but in an offhand way that won't help the beginner when he meets the problem.

The guide can be a definite help to the beginner and will give him a good start, as far as it goes.—D. B.

NATURAL-LIGHT PHOTOGRAPHY, by Ansel Adams, 118 pages. Morgan and Lester. Price $3.

Why do most photographers prefer taking pictures in natural light? Probably because the results seem more realistic, less equipment is usually involved and the use of natural light enables the photographer to worry less about placing lights, studying highlights, shadows, etc. than he would if he were using artificial illumination. He can devote more time and concentration to the actual subject to be photographed.

That is, if he doesn't try to follow the practices of Ansel Adams as set down in this book. As a case in point, let's quote one paragraph dealing with photographing white objects in flat skylight. Easy, you say? Nonsense, listen:

"When photographing white objects (such as shells, white rocks) in flat skylight, you must remember that in flat light the brightness values are proportionate to the reflectivity of the objects, and your results may be disappointingly soft unless you achieve the desired contrast by proper exposure and development. For example, a white shell against gray rocks would present a reflectivity range of say 20% and 80%, or 1:4. The shell, being an emotionally white, translucent object, you would visualize as a Zone VII-VIII value, and the rocks as about a Zone IV value. If you place the rocks on Zone IV, the shell will fall on Zone VI. Hence to preserve the feel of whiteness, the exposure might be based on Zone IV for the rocks and a normal-plus development would expand the opacity range sufficiently to yield a Zone VII-VIII value for the shell. Any light, translucent object may possess a brightness range within itself of as much as 1:4; the *impression* of translucent whiteness is complex and is obtained as much from the interplay of light *within* the substance as from the reflection of light from its surface. Hence such a subject must never be rendered as a chalky, blank white."

Mr. Adams is lucky he is discussing the photographing of inanimate objects here. If the subject were human, he or she would probably have left for dinner or to find a photographer with less introspection, more action.—H. K.

WITHOUT ASSIGNMENT (How To Freelance In Photography), by Howard Byrne, 198 pages, illustrated in color and black-and-white, Pellegrini & Cudahy. Price $3.95.

When we first skimmed through this book we became suspicious. It was much too well written to be the work of the average photographer. So we checked and found that Howard Byrne was originally a successful writer who took the plunge into freelance photography after the war. Like so many others, he cut his photographic teeth doing baby pictures and portraits. A careful reading of the book shows that Byrne learned how to sell to editors by pounding the pavement with a portfolio of prints until he understood how the editorial mind works. The contents of the book run the gamut from sidestepping the technical hurdles a beginner will encounter to digging up picture ideas. The specialized subject matter Byrne covers ranges from agricultural pictures and cheesecake to sports and zoo photography. The clarity and completeness of this book make it the best of its kind we have seen thus far.—A.W.A.

WILLIAMSBURG PICTURES, by Walter H. Miller, 118 pages, The Dietz Press, Inc. Price $3.

This book is directed solely at amateur photographers who are interested in photographing the historical landmarks of Williamsburg, Virginia. It is an excellent photoguide of the city, complete with a street map on the front and back pages, and shows the individual shooting angle of each photograph. Unfortunately the pictures lack in interest, originality, and creativeness what they possess in historical significance.—L. F.

THE CATHOLIC SHRINES OF THE HOLY LAND, by The Very Rev. Pashal Kinsel and The Rev. Leonard Henry, with photographs by Alfred Wagg, 200 pages, size 7⅜ x 10, Farrar, Strauss & Young, Inc. Price $5.

Text seems excellent and authoritative. Unfortunately the photographs are only adequate and indifferently reproduced.—L. F.

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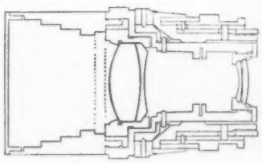

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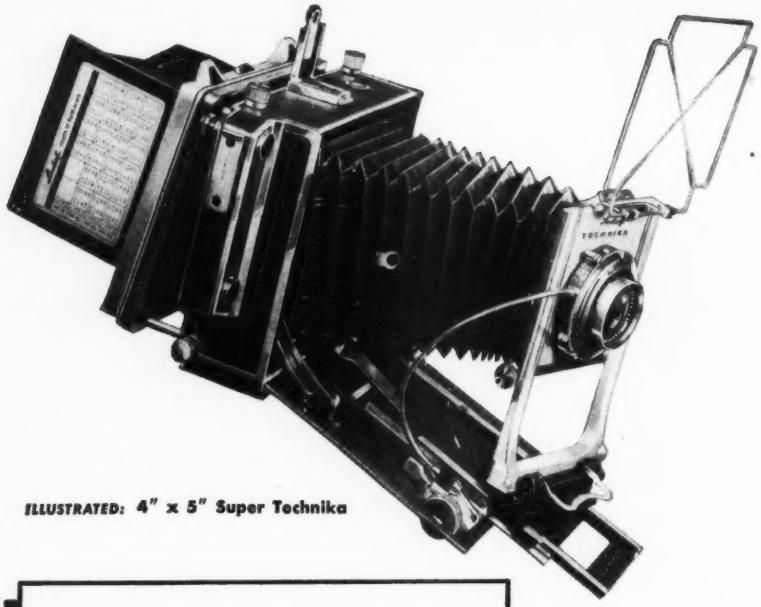

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TAKE STEREO

(*Continued from page 44*)

is important. If the aperture is too wide, excessive overlapping of the two images results. When the aperture is too small, a wide dark space appears in the center of the film. The best f/stop for your camera can be determined easily by trial. After you have found the correct aperture for your particular camera lens, exposure differences are arrived at by changes of shutter speed.

Many cameras producing 2¼-inch square negatives or larger, can be fitted with reducing backs for standard 35mm or 828 color film. Note, however, that the lenses normal to these larger cameras function as longer-than-normal focal length lenses on the 35mm format. To produce good stereo, the device must be adjusted for use with these 35mm adapter backs, or may be ordered properly adjusted for a specific camera.

For 35mm cameras with lenses faster than f/2, a special adjustment of the Stereo-Tach is made at the factory and the device is fitted with a stop approximately equivalent to f/5.6. Pictures are then made with the lens wide open, but exposures are calculated for a lens opening of f/5.6.

Masking the finder

Whatever the camera, when you use the Stereo-Tach, about one half of the total picture area will be occupied by each of the two stereo images. The field of view as seen in your viewfinder will be narrowed by about 50 percent. So, it is suggested that you mask the framing window of your viewfinder 25 percent on the left and right with a piece of transparent tape. This will allow you to use your viewfinder for both full-frame planar pictures and proper stereo framing.

The 35mm color film which is returned after processing in standard 2 x 2 readymounts can be viewed without transposition or mounting problems in the Stereo-Tach transparency viewer (*page 45 top right*).

Of more than passing interest is a standard 1⅝ x 4 in. cardboard stereo mount for use in all standard stereo viewers such as Busch, Life, Realist, etc. The standard double frame 35mm transparencies produced using the Stereo-Tach may be cut in half and slipped into the pockets of the Quik-Mount (Style No. 44, Armme Co. Ltd., Chicago, Ill., about $8.50 per 100) available at your dealers.

While stereo color transparencies provide the most realistic and exciting results obtainable with any still camera, we must not overlook the wide use of black-and-white prints and transparencies. They are usually made by enlarging from small negatives or contact

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printing larger ones. The controlling factor in making such prints or transparencies is the distance between any two identical points in the two pictures. This measurement should not exceed 2¼ inches for comfortable viewing. If the separation is greater than that, as it would be if one attempted to enlarge a section of the two stereo pictures, it would cause the eyes to diverge in viewing, a feat they refuse to perform.

In making prints from negatives produced using the Stereo-Tach, no transposition is necessary. The left and right images are recorded in the proper position.

Both black-and-white transparencies and prints can be viewed in the Stereo-Tach print viewer which accommodates a print 2½ x 4¼ in. The two images, side by side, must conform to these final dimensions (*page 45, top left*).

By special attachment the Stereo-Tach can be used with the Polaroid Land camera. Only a pair of scissors is needed to trim the print, top and bottom, for immediate viewing. The exposure should be one number lower than guide or meter indicates. (If a lens and shutter setting of 7 is indicated, use 6.)

One of the most valuable features of the Stereo-Tach is that it is possible to make both stereo and planar pictures at will with one camera and on the same roll of film. You may want to make an extra transparency in planar for your standard slide collection or to give away. After use, the unit is removed and the camera is again ready to make planar pictures. Few stereo cameras can make both stereo and planar shots.

Slides made with the Stereo-Tach can be projected for group enjoyment using the Stereo-Flector and a standard projector. The Stereo-Flector, another beam splitter, consists of two front-surface mirrors, arranged on a vertical support of adjustable height. The unit is placed directly in front of the projector to direct the two polarized images by reflection onto an aluminized screen which is also part of the unit. The polarizing filters supplied are taped in front of the masked opening of the slide carrier. As part of the unit three pairs of special Polaroid spectacles are supplied for viewing. (Stereo-Flector, polarizing filters, three pairs spectacles, screen, about $37.50, Advertising Displays Inc.)

In operation, each of the two images from the projector is reflected from one of the two mirrors of the Stereo-Flector onto the screen. They must be adjusted to align the images vertically and horizontally.

The simplicity of this system of making and projecting stereo pictures lends itself with hardly any modification to use with your present 16mm movie cam-

(*Continued on page 98*)

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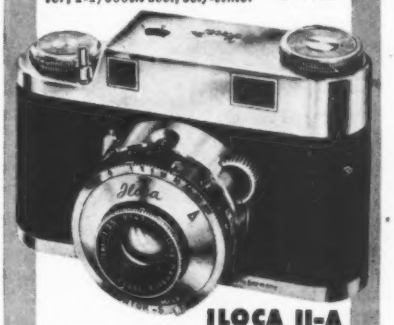

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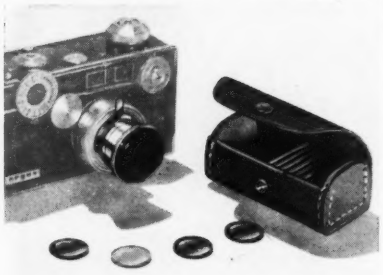

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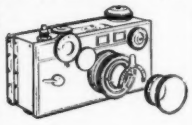

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TAKE STEREO

(*Continued from page 97*)

era and projector. The manufacturer suggests best results with a 15mm wide angle lens, which encompasses a wider field of view than the somewhat restricted field covered by the standard 25mm lens.

Stereo in motion pictures is the last word in realistic graphic presentation. It has remained for the Nord Co., Minneapolis, Minn., to present to the market the first complete conversion unit designed for almost all makes of 16mm movie cameras.

The Nord system

The Nord system uses a beam-splitting camera converter (*page 44, left*) to record the two necessary stereo images side by side on the 16mm film, the two images occupying the space of a normal single frame. A bracket for attaching the camera converter to your camera is also furnished. The projector converter separates and polarizes the two stereo images projected on the screen. The unit is complete with a black-bordered aluminized screen, with overall dimensions 24 x 30 in., and two pairs of Polaroid spectacles of the cardboard-mounted type.

The camera converter is readily attached to almost any make of 16mm camera equipped with the normal 1 in. (25mm) lens by means of a bracket which is included in the purchase price of the system. The operation is extremely simple and does not require any basically new knowledge. The installation of the converter on the bracket is critical, for the unit must be centered squarely in front of the lens, and the proper distance from it to produce two even sized pictures, with the minimum divisional line between them. Once set, the converter may be removed or replaced as simply as a filter for shooting either planar or stereo at will. All other camera operations remain unchanged and either black-and-white or color film may be used, and processed as usual.

As in the case of the Stereo-Tach, the camera viewfinder should be masked with transparent tape on either side to frame the correct field of view. The converter has a built-in viewfinder which can easily be seen on the top of the unit from a waist-high shooting position. Masking the camera viewfinder, however, permits sighting at the customary eye level height. For exposures on either black-and-white or color film, increase your lens opening one stop.

The projection converter is again a simple beam splitter that includes the necessary polarizing filters and an optical system which when adjusted needs no further attention for a showing (*page 45, middle left*). The optical head of

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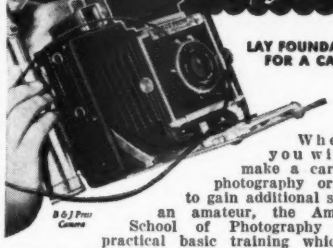

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the projector converter is mounted on a vertical stand adjustable to the proper height to intercept the beam of light from any 16mm projector. It is placed on the table with the projector, about a foot in front of the lens. The vertical and horizontal adjustments of the two images are easily made by observing the images on the screen, placed about 16 feet from the projector. They should overlap each other almost to superimposition. The separation of any two similar points in the two images should be about 2½ in. on the screen. (A special test film is supplied with the unit to help make the adjustments.) It is important that the image fill the screen entirely. All stereo projection screens are customarily framed with black matte edges to absorb surplus and ghost images. The special Polarized spectacles are, of course, required for viewing. The price of the complete camera and projector conversion unit is $83.50.

Bolex stereo

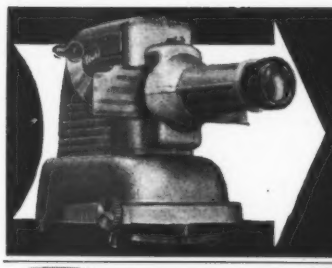
Paillard Products, Inc., New York City, has presented to the market the first complete camera and lens assembly for making stereo movies. This Swiss-made product is a special supplementary twin f/2.8 fixed focus lens, to be used exclusively with the Bolex H-16 movie camera. It can not be adapted to any other (*page 44, right*).

The interaxial separation, approximately 2½ inches, is obtained by a system of prisms with two independent lenses of ½-inch focal length, mounted together in a single lens mount. This lens mount is readily attached and automatically centered by its own flange nut on the standard lens housing.

The companion stereo projection lens completes the Bolex stereo system. It also consists of two separate optical systems, each equipped with Yvar f/1.6 projection lenses and with built-in adjustments for horizontal and vertical picture alignment. The projection lens will fit 90 percent of all modern 16mm movie projectors (*page 45, middle right*). The unit is priced at $397.50 complete with a 28 x 36-in. screen.

Only when certain basic, fundamental rules are observed can good stereo pictures be produced, whether they be slides or movies, with or without attachments. The camera must be rock steady at the time of exposure. This strongly suggests the use of a tripod for almost all work. The horizon must be kept level indoors or out. To make this easier, a level bubble is invaluable.

With stereo attachments, avoid too close foreground objects, especially on the edges of the picture. For movie cameras, limit the nearest object to not closer than four to five feet. In projecting slides or movies, the projector also must be absolutely steady.—THE END.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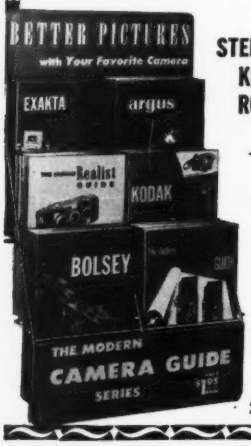

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DEPTH OF FIELD

(*Continued from page 51*)

Many cameras have no such device, however, and if you use a press type or buy separate lenses you may have to consult a printed depth of field table. One of these is generally supplied by the manufacturer if you buy the product new. If you buy a used lens or camera write to the manufacturer and ask for a depth of field table for that lens or camera. If the manufacturer is out of business or in some remote part of the world, you can probably find a depth of field table for some good make of lens of similar focal length. The Eastman Kodak Data Book *Kodak Lenses*, which sells for 35 cents, contains depth of field information for many Kodak lenses. Most of this data would apply equally to well made lenses of different make but similar focal length. Here is an important point about depth of field tables. They are compiled mathematically on the basis of certain arbitrary standards of definition, print viewing distance, and other factors which rarely are duplicated in actual usage. Inch-splitting arguments about the accuracy of these tables are likely to be a waste of time. The degree of enlargement in the final print and the distance at which it is viewed, the contrast and detail in the subject, and the sharpness of the view-

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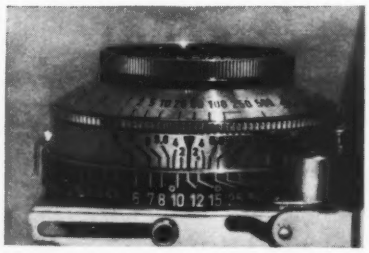
er's vision, all bear strongly on the *apparent* depth of field in a print. However, these tables are a good guide for the working photographer, giving a basis for planning a picture.

In addition to the type of carefully calculated photos in which controlled depth of field is useful, it may also be of great value in rapid snapshots, sports work, and action pictures of all kinds. This is accomplished by so-called "zone focusing."

Take the case of a miniature camera with 50mm lens. Suppose that we are photographing a local volley ball game outdoors on a bright hazy day, with camera set for f/8 and 1/200 sec. Most of the action will take place in a zone about 10 to 25 feet from the camera. How can we set the lens so that we can shoot rapidly and without having to refocus all the time?

Shown below is the depth of field scale of a Kodak Retina IIa which will be used to illustrate the way to solve this problem. The bottom row of numbers (white on black) shows distances in feet. The next row of numbers (black on chrome) represents lens openings (f/2, 4, 5.6, 8, 11 and 16), and as you can see, they appear in duplicate, spreading outwards from the central focusing mark. This is the depth of field scale. The focusing mark (black) is now opposite the mark for 12 feet, indicating that the camera has been focused for that distance.



Remember that the camera was set for f/8 at 1/200. The depth of field at f/8 is easy to determine. One of the f/8 marks on the depth of field scale is opposite the 25-foot mark, while the other f/8 matches the 8-foot mark. Thus, at this setting the depth of field is from about 8 to 25 feet, exactly what is needed to cover the volleyball court.

What would be the depth of field at f/11? A glance at the footage scale shows that 7 and 50 are the footage numbers opposite the two f/11 marks on the depth of field scale. Note how shallow the depth of field would be at f/2. The f/2 marks just bracket a small space between about 11 and 15 feet.

To determine the depth of field at any distance and lens setting, simply move the lens so that it is focused at the cor-

(*Continued on next page*)

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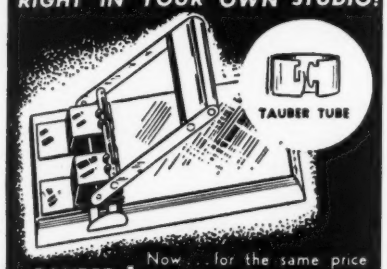

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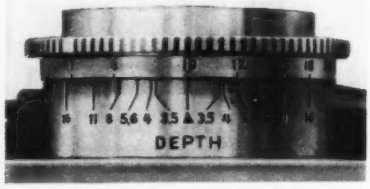
DEPTH OF FIELD

(Continued from page 101)

rect distance, then see what footages are bracketed by the marks on the depth of field scale for the desired f stop.

Here's a simple situation. Junior and the puppy are romping in the sandbox some bright sunny day. We have our trusty twin-lens reflex out and set for 1/100 at f/11. This camera has an 80mm lens and the depth of field scale is engraved on the lens mount *below.* The sandbox is about 8 feet square and the way the two of them are racing back and forth it is impossible to keep them



focused sharply on the ground glass.

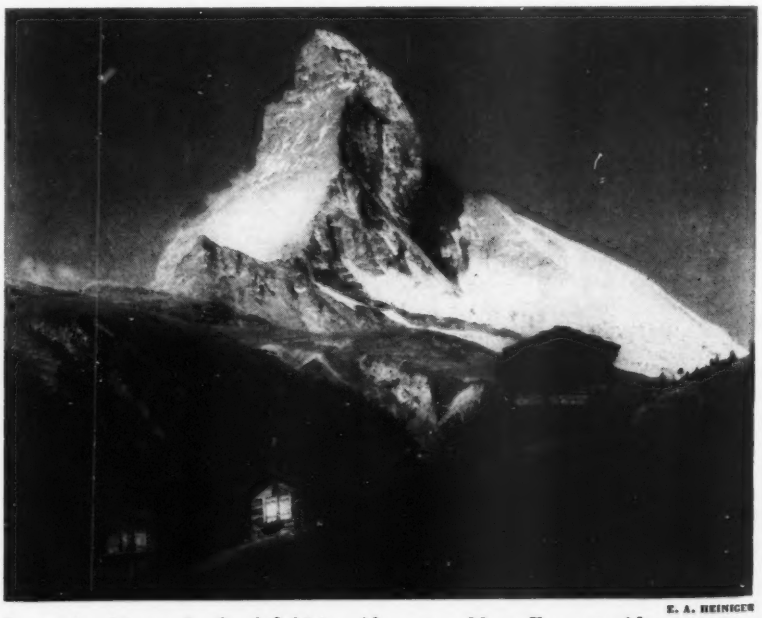
Backing up a bit until the whole sandbox is in the field of view, we find that the most distant point that Junior is likely to reach is 15 feet away. We rotate the lens in its mount until the 15-foot mark comes opposite the f/11 mark (see above). Now look at the other f/11 mark on the scale, indicating the near limit of the depth of field. It shows about 7½ feet. The lens is focused on 10 feet. This means that no matter where the boy and puppy run in the sandbox they will be within the depth of field of the lens at that setting. From this scale you can see that if the lens were stopped down to f/16, depth of field would be greater —from about 6½ to almost 20 feet. If the lens were opened up to f/8, depth of field would shrink—it would be from about 8 to 13 feet.

This system of "zone focusing" works well with any camera that has a depth of field scale on it. You can use it with any lens aperture and subject distance, subject of course to the three basic depth of field principles stated earlier.

Reading about depth of field and looking at other people's pictures isn't enough. You should make some simple experiments yourself to learn just what you and your camera can do, and one or two rolls of film is all you need. Perhaps you have a nice picket fence in your neighborhood, or a brick paved walk, a long rough stone wall, or any other type of lengthy, sharply defined target. If nothing else, you can chalk evenly spaced cross lines on a tar road.

Set the camera on a tripod or other firm support about two feet to one side of the wall or fence, or the same height above the brick pavement or chalked roadway. First focus on a point about 4 feet from the camera. Make three exposures: wide open (f/3.5 perhaps), then stopped down halfway (f/8 or 11?) and finally fully stopped down (f/22, or 32 if you have it).

Then refocus the camera on a spot 10 feet from you and repeat the three exposures. If you feel really ambitious make a third set at 25 feet. This last one isn't necessary, however. Develop and enlarge all of these exposures to the same size. With this brief experiment you will have learned more about the depth of field of your camera and how to control it than by reading many books and articles on the subject. —THE END



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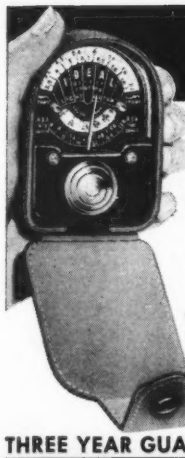

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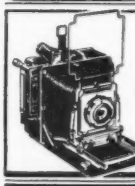

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WHAT'S AHEAD

(*Continued from page 71*)

emulsion layer, with a yellow filter layer (if required) between the blue and green sensitive layers. The blue sensitive layer contains a yellow dye coupler and the green sensitive layer contains a magenta dye coupler. However, the red sensitive layer does not contain a cyan dye coupler, as usual, or any other coupler for that matter. This is not the only possible arrangement, but for brevity our discussion can be limited to this particular one. (See Fig. 1-A.)

The film is exposed in the normal manner and developed in a color developer to form negative silver images in all three emulsions, plus a yellow dye image and a magenta dye image in the two top emulsion layers, respectively. Next the film is developed in a regular black and white developer to complete the development of the negative exposure. Only a silver negative image forms in the bottom layer. (See Fig. 1-B.) Now the film is exposed to red light through the film base so that the bottom layer alone is fogged out. Following this the film is developed in a color developer containing a cyan dye coupler, whereupon a cyan *positive* image is formed in the bottom layer. The silver is then bleached and the film fixed in hypo and finally washed.

The final result

Thus we end up with a yellow negative image in the top layer, a magenta negative image in the middle layer and a positive cyan image in the bottom layer. (See Fig. 1-C.) The cyan positive image not only does not add unwanted green absorption as a cyan negative image would, but it compensates for the green absorption which the cyan image will contribute in the final color positive. This is true because the magenta negative resting over the cyan positive acts as a green filter mask for the cyan image because of its red absorption.

To complete the process a color positive is produced from the color negative by exposure onto another piece of film of the same type as used for the negative. Upon processing in a color developer, yellow and magenta positive images are formed in the two top layers along with silver positive images. In the bottom layer only a silver negative image forms. (See Fig. 1-D.) A red light exposure of the bottom layer, followed by a cyan color development, forms the desired positive image. Upon removal of the silver images, a color corrected, color positive remains (Fig. 1-E).

Although the processing is somewhat more complicated than normal color negative processing, the number of additional steps would be quite worth the trouble if the method will work in practice as well as it appears on paper. The method has the advantage that the color positive image (or images, if so desired) acts as a correcting mask for the color negative image, and the color negative image acts as a mask for the color positive.

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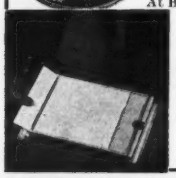

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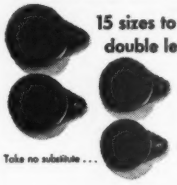

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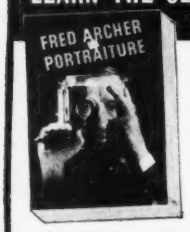

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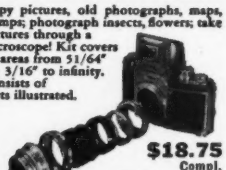

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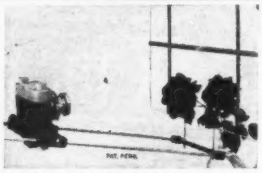

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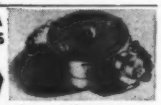

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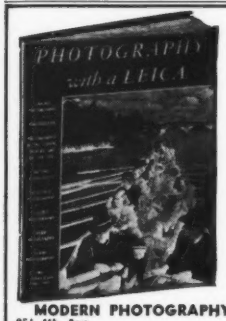

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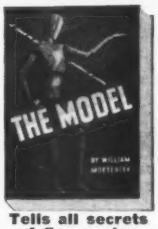

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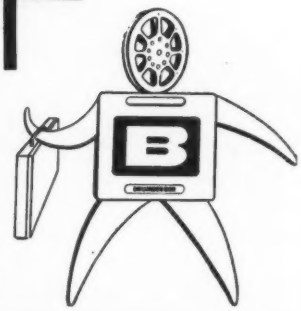

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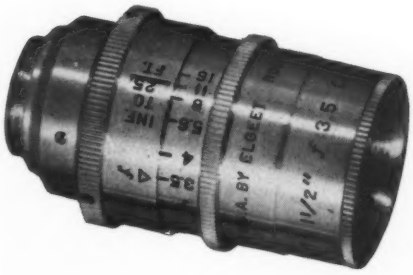

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KODAK MINIATURE CAMERAS. At left, below, the exciting Kodak Retina IIA, a handsome Continental-type miniature with ultra-fast Retina-Xenon *f*/2 surface-coated lens in the new Synchro-Compur Shutter, offering nine speeds from 1 full second to 1/500 . . . plus a swift, smooth thumb-lever film advance . . . coupled range finder combined with view finder . . . automatic film stop and double-exposure prevention . . . beautiful design and finish. $164.10. Center, the sensational Kodak Signet 35, a miniature that's making camera history. Its lens is a *Lumenized* Kodak Ektar *f*/3.5; its shutter, a Kodak Synchro 300. Its superb new-design range finder is combined with the view finder in one eyepiece. Film advances with a flick of the thumb. The lens mount is ball-bearing; the compact body nestles easily in your hands; the transparencies and negatives are crisp, clean, razor-sharp. Yet this precision miniature is priced at only $92.50.

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